My Life in Music

(Fifth Edition)

by David Pentecost

David Pentecost, 204 Santa Maria Court, 34 Stratigou Timagia, Limassol, 3107, Cyprus

© 2025 ISBN 978-9925-8045-3-5

To my grandson Kai and other members of my family

To anyone interested in classical piano music

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My website Wikipedia Sheet Music

1. www.davidpentecost.com
2. https://en.wikipedia.org/wiki/David_Pentecost
3. www.sheetmusicdirect.com/Search.aspx?query=%22David%20Pentecost%22

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FOREWORD

1. This is an e-book, and can be read and downloaded from the following link address:

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If you are reading this on the archive.org website, you may be seeing the book as two pages to view: click on a page, and the page will turn over. But in this format, the Internet hyperlinks throughout the book (for example, links to the chapters on the contents page, and the links to YouTube recordings of music performances) are not active: you cannot click on them to follow the links.

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If you choose to download the book, you can also print it, if you wish. The left and right page margins have been set up to accommodate traditional binding. The book has been designed for printing on double-sided A4 size paper.

2. A sister work

Readers need to be aware that this book is part of a pair of works. The other part is my website at https://davidpentecost.com. This website lists my compositions and arrangements in a table, showing links to YouTube recordings of nearly all the compositions which are described in this book. But books are fixed, whereas websites are dynamic. My website can be expected to change from time to time, with some new compositions and perhaps supplementary texts; and more and better YouTube recordings, even after I am no longer around.

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Chapter 1: Childhood

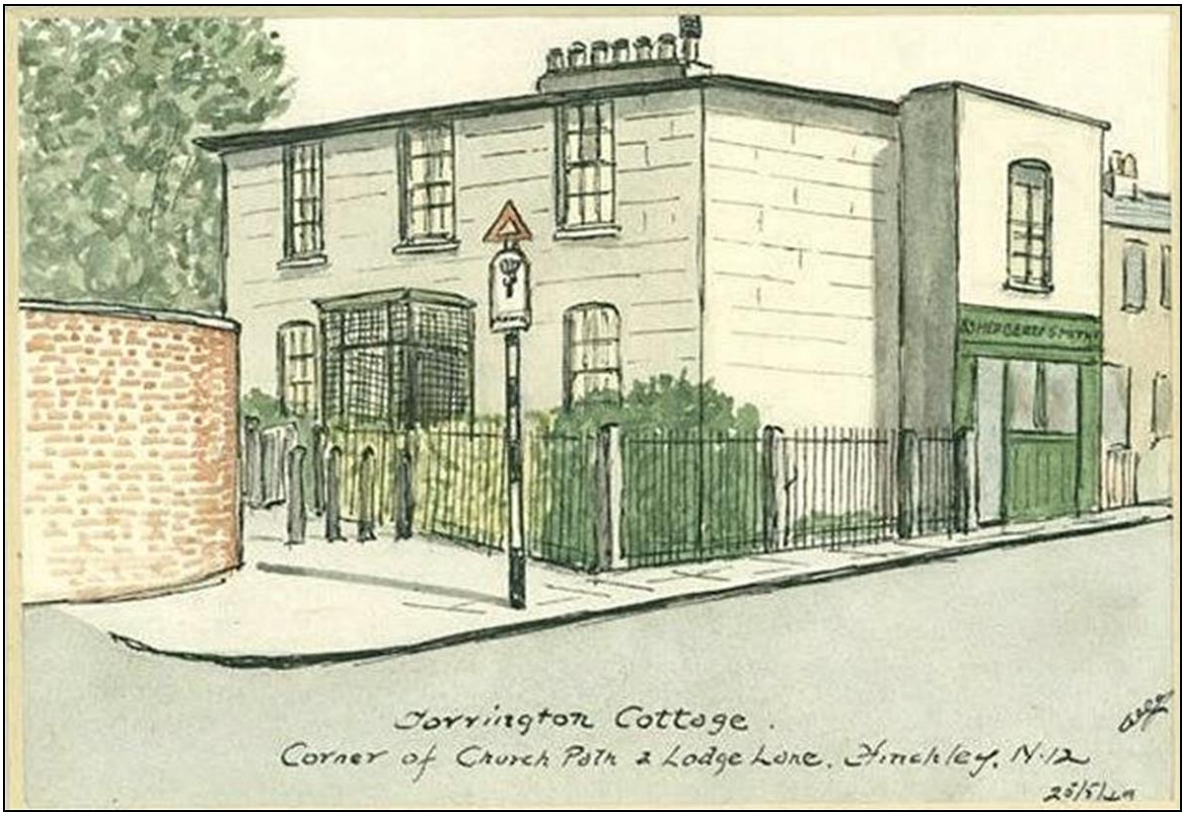
Torrington Cottage location

This aerial shot shows where I was brought up, in Torrington Cottage, North Finchley, in the white house at the centre right of the photo, with the dark roof and white chimney pots on top. Attached to the house you can see a row of small workmen's cottages, which were owned by Charles Jaques, who had Torrington Cottage built for himself; these properties were constructed in the late 1820s. My family at first rented, and then owned Torrington Cottage, for a total of 99 years, until my brother and I sold it, following our father's death in 2002. It was with my half of the sale proceeds that I bought a flat in Limassol. I lived in Torrington Cottage for the 26 years from 1940 to the end of 1965.

You can see that next to our house is Royal Mail's sorting office, with its red collection vans in the yard. Between the sorting office and our house, is a narrow path, called Church Path, which runs from Whetstone, all the way south to the parish church of St Mary, in Hendon Lane, at Finchley Central. I used to walk along this path, and turn right into Woodside Park Road, (at the top of the photo), then on for about 150 metres, to my music teacher's house for piano lessons.

Below, you can see Torrington Cottage as it was in 1949, when I was aged 9. I remember it well, and it was much prettier then, with its porch (now demolished) protecting the front door. The ground floor room on the near corner, just to the right of the school sign, is where my maternal grandmother's piano was kept.

She must have bought it second-hand, for my mother to learn to play on. I remember fiddling with the keyboard, when I must have been about four years old. The keys were yellowed, the piano had not been tuned for years, and some of the keys didn't work properly.



Torrington Cottage – my home in 1949. (Reproduced with permission from Barnet Libraries)

19th Century piano with candlesticks

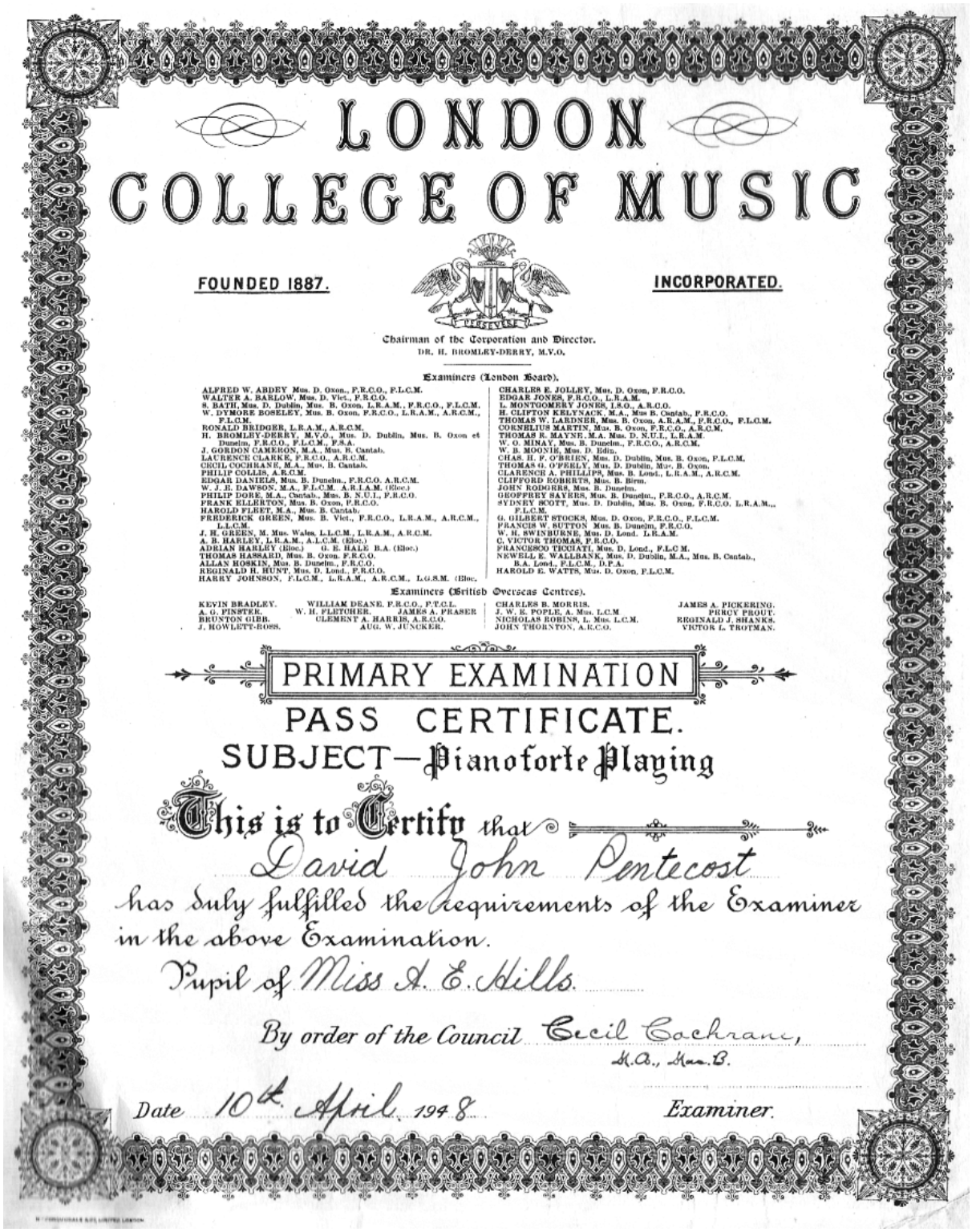
You can see above, a piano similar to my grandmother's piano, with its two swiveling candlesticks. Candles were essential for seeing the music in the days when these pianos were made, for there was then no electricity supply.

I think it must have been in 1946, when my parents bought a better second-hand piano, having decided that I should take lessons. I don't have a photo of the piano, but it looked similar to the one below. I think that my mother may have started trying to teach me, although I have no memory of this.

A piano similar to the first one on which I played

She knew of a music teacher in the next road, Woodside Park Road, I think at number 12, on the north side of the road, towards High Road. Her name was Amelia Hills, and she lived in the house with her brother, who was also a pianist. Miss Hills had what was then known as an iron leg. She was a polio victim, and was able to walk by swinging the bad leg from the hip; her leg was kept straight by a metal brace which supported it. I think it must have been very uncomfortable for her to move, but I never heard her complain.

I took weekly half-hour lessons with Miss Hills from about the middle of 1946. My mother walked with me to Miss Hills' home for the lessons during the first year or two, and later I went by myself.

The lessons were of course for simple children's tunes initially, and later exclusively for classical music. Most of the music did not appeal to me, and as a result, I sometimes did not practise very much, and a week would go by without my having touched the piano, until about an hour before the next lesson was due. I had lessons for about six years, and throughout that period, I was entered for three exams (primary, elementary and intermediate) at the London College of Music, and I passed them all.

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PRIMARY EXAMINATION

PASS CERTIFICATE.

SUBJECT—Pianoforte Playing

This is to Certify that David John Pentecost has duly fulfilled the requirements of the Examiner in the above Examination.

Pupil of Miss A. E. Hills.

By order of the Council Cecil Cochrane, M.A., Mus.B.

Date 10th April 1948 Examiner.

The first of my three certificates

For these exams, Miss Hills tried to teach me some music theory, including the subject of intervals, but I never understood intervals properly at all, perhaps because I did not understand their purpose. To this day, I do not fully understand intervals, and have never needed to know what they are, even for composing. I suppose that much of music theory has passed me by, throughout my life. You do not need to understand any music theory in order to enjoy music, not very much to play it, and little more to compose.

During the last two or three years of lessons, I remember my mother giving me fifteen shillings (75p) to pay for the lesson. I suppose that was quite a lot of money in 1952.

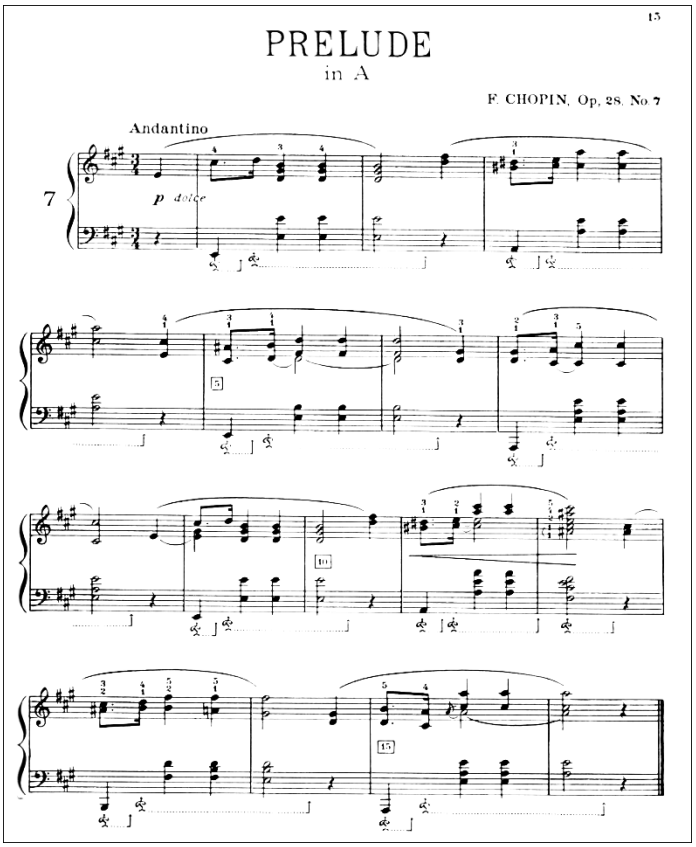
Miss Hills arranged a little music party at her home for some of her students, once or twice a year. It was the only occasion when we met our fellow music students, except that one did sometimes meet those who had the lessons before and after one's own lesson.

Me at about age 9, when I was learning to play the violin

My best friend at primary school was Mervyn Copsey. He lived in Woodside Park Road, not far from Miss Hills' house, where he also had lessons, but on the violin. Perhaps because of him, I agreed to have violin lessons, and my mother bought a second-hand violin for me. I cannot remember whether I continued with piano lessons as well, or whether they stopped temporarily. The violin lessons were for about two years, from age nine to ten I think.

The local authority, Finchley Borough Council, organised some kind of music event for youngsters, around 1950, for putting on a concert. Perhaps it was for the 1951 Festival of Britain. I decided to enter for the violin rather than piano, which was not a sensible decision, when I reflect on it now, considering that I had been playing the violin for a much shorter time. We all went somewhere locally for auditioning, but I was not successful. I still remember the first few bars of the piece of music which I played, but I have no idea of the composer or the title. I do recall that I did not play it very well, so I was not surprised to be rejected.

I was not enjoying the violin as much as the piano, and I found it more difficult, so I gave it up. Miss Hills suggested that I get a book of easy classics for the piano, which she showed me. At last it had some music which I enjoyed. The first piece which really attracted me was Chopin's Prelude Op.28, No.7. It is one of the shortest, simplest and most beautiful pieces which Chopin wrote, and it is also easy to play. It is very often the case with music, that there is one small section, which is difficult or even impossible to play for most people; in this case, it is not even a section, but just a single chord, which is impossible for anyone who does not have large hands. It is in bar 12 (or 13 if you count the introductory bar). Other editions of

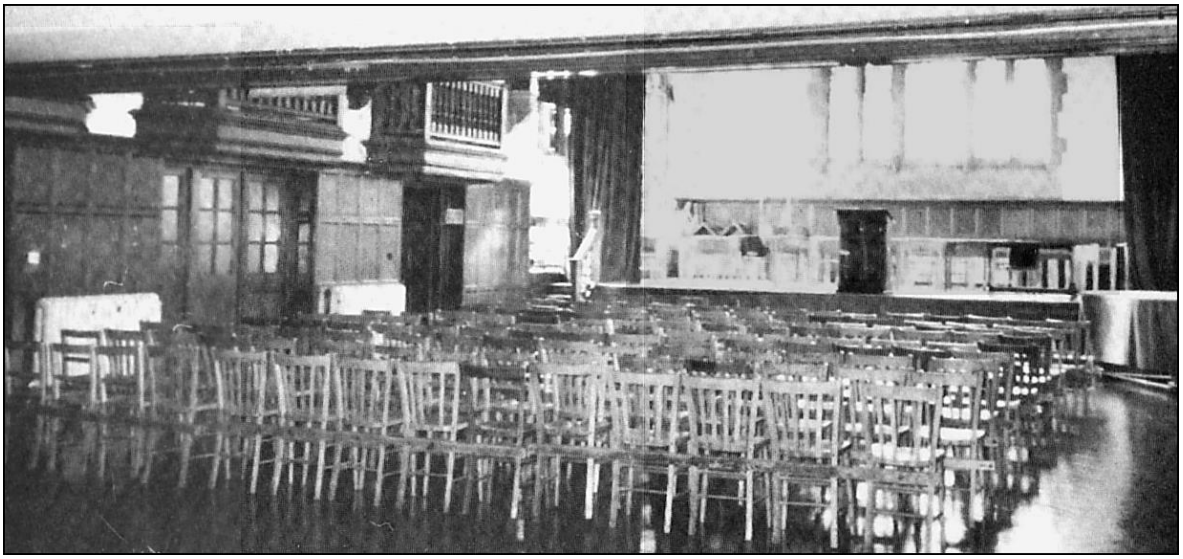
this work show the chord being played with fewer notes, or as an arpeggio, which is more practical. The prelude is below.

PRELUDE

in A

F. CHOPIN, Op. 28, No. 7

Andantino

I think I gave up piano lessons at age about 13, after I had started at grammar school, perhaps because nearly all my available time was taken up with hours of homework every evening. But I did not give up the piano, because when the school's headmaster learned that I played, I was asked to play two or three times a week, at the morning school assemblies, for a few years, sharing the duty with the Latin teacher. So I had to learn to play many hymns, which mostly were not difficult. At first, I found it a bit nerve wracking, but I soon got used to playing before a few hundred boys and some of the teachers, in the school hall.



The hall, from the Christ's College, Finchley school archives

Christ's College, Finchley, school hall

It was not only hymns though. I had to be first into the school hall, playing something classical, while everyone assembled, and until the headmaster arrived, to begin the short service. If he was late, which occasionally happened, I had to keep playing, and that meant having some extra sheet music available, rather than repeating the same piece.

There were some embarrassing moments. I was on the stage, sitting with my back to the people in the hall, so I could not see what was happening without looking round frequently, to find out if the headmaster had arrived on the stage. Sometimes I heard him climbing the wooden stairs; if I didn't, someone in the choir sitting near me would tell me to stop playing.

On one occasion, I decided to play a long classical piece – by Beethoven, and it was the opening movement of the Moonlight sonata. I was about three quarters of the way through it, when I became aware that the headmaster had arrived, but I didn't know how to stop the music in a sensible way with a good ending; so I just carried on! The choir members were whispering to me, louder and louder, that I must stop, but I ignored them. I don't really know why. I should just have stopped, but I carried on to the end – it must have been for more than a minute. Anyway, fortunately for me, the headmaster just stood there, patiently waiting for the end; and he said nothing afterwards. But I was so embarrassed!

There was another occasion when I was playing a hymn. It would quite frequently happen that to save time, the headmaster would announce something like. "We will sing hymn 453, verses one, two and five". I would have to remember that I should play only three verses, followed by the Amen – potential there for trouble! Or sometimes, I would have to play the tune of one hymn to the words of another.

I think it was the second of these situations which tripped me up once. I realised that I didn't know how many verses there were for the hymn being sung, because the verses were on a different page from the one on which I was reading the music. I found myself at one point starting the next verse when there wasn't one! Everyone was singing Amen, when I was half way through the first line of a non-existent next verse. That was a shambles, and I can laugh about it now!

After the services, I had to play something else, while the hall emptied; then I had to rush to my first class of the day.

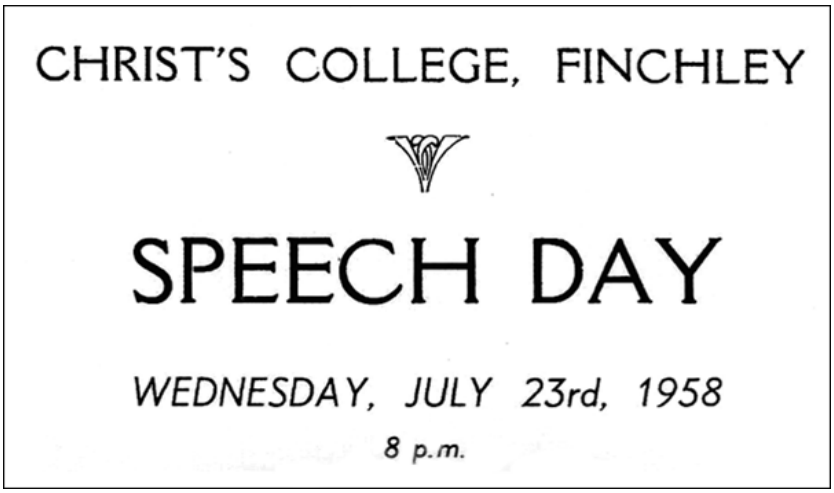
It was at the end of the summer term in 1958, when the annual school Speech Day was held on one evening in July. Parents and guests were invited to the school, hearing often boring speeches.

But there was always also some entertainment, and I had been asked to play something. At that time, the Warsaw Concerto was very popular, and it was a work for piano and orchestra, but I was determined to play it somehow.

I found and bought a full version, arranged for piano solo, by the composer, Richard Addinsell. It was wonderful, but parts of it were too difficult for me, and it was too long. Then I found a simplified version, which I was able to play. But it was too simple, and it omitted some of my favourite passages of the melody.

So I worked out a combination of both versions, by sticking together sheets of the music from both versions, and crossing out some passages which I did not want. I played the resulting arrangement quite well.

Here are two extracts from the Speech Day programme: part of the cover page, and the full programme of music:


CHRIST'S COLLEGE, FINCHLEY

SPEECH DAY

WEDNESDAY, JULY 23rd, 1958

8 p.m.

Programme of Music

The choir under the direction of
MRS. J. N. HOWARD, F.L.C.M., L.R.A.M.

At the piano:
MR. F. BARBER, M.A.

1.	UNISON SONG	Morning and Evening FULL CHOIR	*George Dyson*
2.	UNISON SONG WITH DESCANT	Brother James' Air FORM IIB	*Arr. Gordon Jacob*
3.	TWO-PART SONGS	(a) Five Eyes (b) When Evening Shadows FESTIVAL CHOIR	*Armstrong Gibbs* *Martini*
4.	PIANOFORTE SOLO	Theme from the Warsaw Concerto D. J. PENTECOST	*R. Addinsell*
5.	UNISON SONG	Rose Among the Heather A. J. LANGE, B. P. GAITES, K. V. ELLEN, J. S. PERKINS, R. C. WOODHALL, R. N. KIRBY, M. H. D. BIRD	*Schubert*
6.	TWO-PART SONG CANON	(a) The Lark in the Clear Air (b) The Ride of the Witch FULL CHOIR	*Arr. Alec Rowley* *Charles Wood*
7.	TWO-PART SONG	All in the April Evening D. R. B. ROBERTS, R. E. HADAWAY, J. R. W. GRAVES, R. MACE	*Hugh S. Roberton*
8.	FOUR-PART SONG	Waltzing Matilda	*Arr. Thomas Wood* *Melody, Marie Cowan*
9.	COMMUNITY SONG	Rule, Britannia (The audience is requested to join in the chorus)	*Dr. Arne, 1740*

When Britain first at heaven's command
Arose from out the azure main,
Arose, arose, arose from out the azure main,
This was the charter, the charter of the land,
And guardian angles sang the strain—
Rule, Britannia! Britannia, rule the waves!
Britons never, never, never shall be slaves.

Chorus: Rule, Britannia! Britannia, rule the waves!
Britons never, never, never shall be slaves.

Still more majestic thou shalt rise,
More dreadful from each foreign stroke,
More dreadful, dreadful, dreadful from each foreign stroke;
As the loud blast, the blast that tears the skies,
Serves but to root thy native oak.
Rule, Britannia! Britannia, rule the waves!
Britons never, never, never shall be slaves.

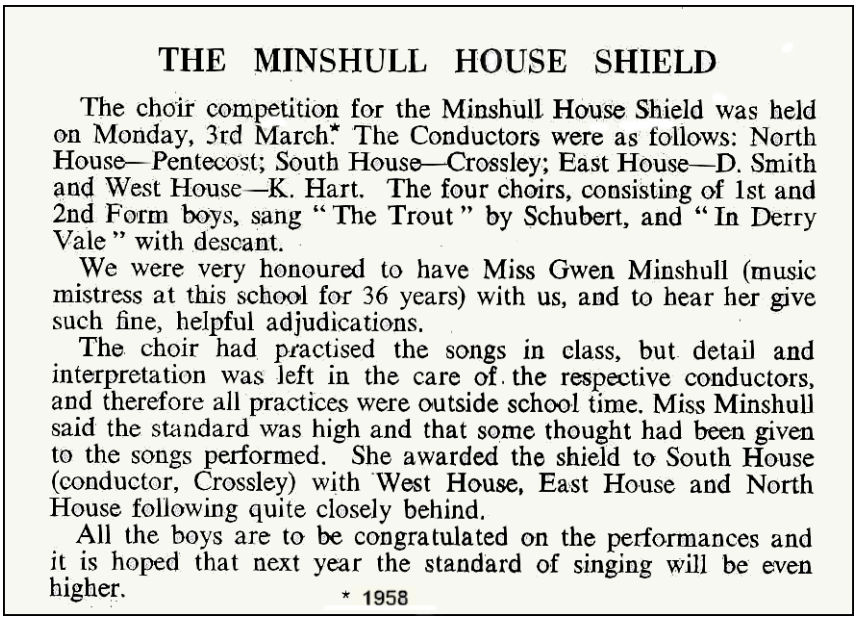
Chorus: Rule, Britannia! etc.

GOD SAVE THE QUEEN

The Headmaster invites the Official Guests of the School, the Masters, the School Prefects, and any Old Boys who may be present to tea and biscuits in the Dining Room after the proceedings. He regrets he cannot extend this invitation to any others.

School Speech Day, 23rd July 1958

In February 1958, the school's music teacher, Gwen Minshull, who had been at the school for decades, announced that there would be a house choir competition. The school was divided into four competitive houses, and mine was North House. She selected the boys who were to sing in each of the four choirs. Under protest, I was put in charge, as conductor for North House. I was chosen because I had some knowledge about music; it mattered not that I had zero knowledge about conducting, and as it turned out, very little ability at the art, as well as being pretty useless at organising boys to practise singing.



THE MINSHULL HOUSE SHIELD

The choir competition for the Minshull House Shield was held on Monday, 3rd March* The Conductors were as follows: North House—Pentecost; South House—Crossley; East House—D. Smith and West House—K. Hart. The four choirs, consisting of 1st and 2nd Form boys, sang "The Trout" by Schubert, and "In Derry Vale" with descant.

We were very honoured to have Miss Gwen Minshull (music mistress at this school for 36 years) with us, and to hear her give such fine, helpful adjudications.

The choir had practised the songs in class, but detail and interpretation was left in the care of the respective conductors, and therefore all practices were outside school time. Miss Minshull said the standard was high and that some thought had been given to the songs performed. She awarded the shield to South House (conductor, Crossley) with West House, East House and North House following quite closely behind.

All the boys are to be congratulated on the performances and it is hoped that next year the standard of singing will be even higher.

* 1958

Above is the report from the school magazine 'The Finchleian' of July 1958.

I hated the entire experience, and I could not get the choir members to show any enthusiasm in the practice sessions. It was only on the day of the competition, 3rd March 1958, that the choir, to my astonishment, produced some much better singing. If only they had sung like that in practice, we might have won the competition. But we took last place, which was no surprise to me.

During the period when I was having piano lessons, I wanted to give up on several occasions. At those times, I had no enthusiasm for the instrument, or perhaps more particularly for the music which I was learning, especially for the exercises, scales, arpeggios, and the music theory, about which I understood little. However, my mother forced me to continue, and without this pressure from her, I am sure that I would never have had the musical life which in later years I enjoyed so much. What I owe her is inestimable.

Attempts to compose

I made some feeble attempts to compose music as a youngster, but I never got very far. The main problem for me was that the process was too tedious and impossibly time-consuming, so I gave up. Also I found it difficult to keep a melody in my head long enough to write it down on paper. I marveled at those geniuses, like Beethoven, for whom the task was so much easier than it was for me.

Chapter 2: Pop music

Contents

As a teenager, I became hooked on pop songs, and I bought the piano music for many 1950s and 1960s song hits. I still have the music for the following songs:

All I have to do is dream, All the way, Alone, April love, As I love you, Autumn concerto, Born too late, First row balcony, Let there be love, Love me forever, More than ever, Poor little fool, Remember you're mine, Silhouettes, Tammy, That'll be the day, The day the rains came, The lady is a tramp, Till, Volare, Wake up little Susie, Why don't they understand?, Witchcraft; and a few books of collected hit songs. A few times, I copied by hand someone else's copy of the sheet music, to save money; for there were no photocopiers in those days; an example is for *'You are my first love'*, which I still have as manuscript, written carefully in pencil.

But I was generally very disappointed that most of the songs did not work well as piano solos. The problem was that the music was not written for playing as a piano solo, nor as a proper vocal accompaniment, but as a cross between the two. These songs need to be considerably arranged, generally with far more notes, to be acceptable as piano solos. Too many songs had the same note repeated several times, which can work for the voice and a band, but not for solo piano. And syllables of a lyric which spread over several notes also work for the voice but cannot be replicated satisfactorily on the piano.

Rock & Roll music sounds really terrible, generally, on the piano. I was given the complete book of Beatles songs, but they nearly all sound dreadful when played on the piano as written. I found that very disappointing, because I love the Beatles' recordings. Piano solos worked better for the slower ballades, especially for some 1920's and 1930s music, and including some of the slower 1920's jazz pieces, for example by W. C. Handy. *Stardust* written in 1929 by Hoagy Carmichael, works

well, and so does *Forgotten Dreams*, a purely instrumental piece written in 1954 by Leroy Anderson, for orchestra and piano, and also as a piano solo. It was very rare for such a piece to become a hit for many consecutive weeks, but this was one.

I like some jazz, especially traditional jazz. In the mid-1950s, I sometimes went to hear jazz at the Humphrey Lyttleton Club, which for a time was at 100 Oxford Street in London, before that establishment became the 100 Club. I joined the club, but I did not attend very often, because I hated the smoky atmosphere.

My tastes in pop music during the 1950s are fairly well represented by the songs for which I bought the sheet music, already mentioned above. In the 1960s, my favourites were the Beatles; the 1970s for me were dominated by ABBA, until the group broke up, although I followed Agnetha Fàltskog's career since, as a solo singer. In 2022 I and millions of others, enjoyed ABBA's new album Voyage, the first after about 40 years; I went to their London show, ABBA Voyage, in July 2022, performed in a specially built theatre in London's Olympic Park. I was so struck by its innovative brilliance, the amazing avatars and lighting effects, that I went three times more to see it over the next few years, flying from Cyprus, where I was then living. It was the best show I have seen in my entire life. From the 1980s onwards, I have enjoyed the occasional outstanding pop song, but the new forms of sound, such as rap, punk and heavy metal, passed me by completely, as boring, too noisy, and largely lacking in melody.

I don't remember ever going to a pop concert until I was 69! Whilst on holiday visiting a friend in Finland, we took the boat across the Baltic to Estonia, and saw Madonna performing in a long concert in the capital, Tallinn. I was not particularly enthusiastic to go to the concert, but I did want to see beautiful old Tallinn. I was very surprised at how well Madonna sang and danced for such a long time; she had tremendous stamina and was truly brilliant.

Pop music from classical. There are more than 100 pop songs which are based on a classical work, usually on just a part of the work. I became, and still am, interested in these recordings. The first one which I remember noticing, is *"If I Had Words*", which was a 1978 UK hit song recorded by several artists; I remember being aware of hearing it somewhere before, although at the time I could not place its classical origin. It sold more than a million copies worldwide.

Perhaps the recording which best matches the original work, by Saint-Saens, can be found at www.youtube.com/watch?v=lM4QFqAHUX4. It was made by Dana Winner, the stage name of Chantal Vanlee, a singer from Belgium, famous especially in Flanders, South Africa and the Netherlands.

The tune was taken from the main theme of the last movement of Saint-Saëns' organ Symphony, one of his finest works. Saint-Saëns said of this symphony: *"I gave everything to it I was able to give. What I have here accomplished, I will never achieve again".*

A performance in London at the Royal Albert Hall of the last movement of the organ symphony can be seen at www.youtube.com/watch?v=M68gT9XQMEw, and the theme used in the pop song, is best heard during the first two minutes of the recording. This recording is from a 2013 BBC Promenade Concert. The theme of the song is first heard quietly on the piano and violins; then after 1'12" the organ thunders in with the theme, until 1'53". The whole movement lasts 8'15".

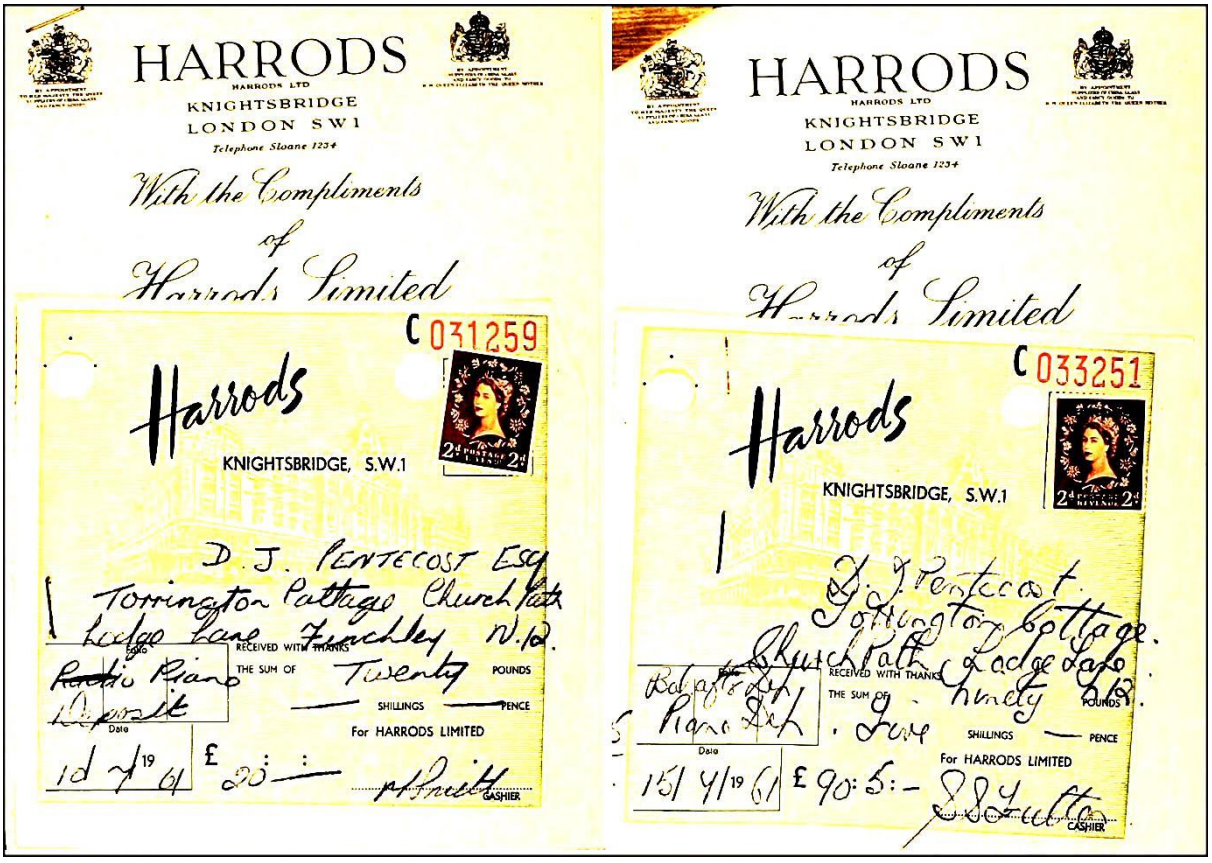
Chapter 3: Buying a piano

Contents

By 1961, I was playing well enough to need to replace the piano which my parents had bought in 1946, and I had saved enough money to buy a good second-hand instrument. In July 1961, Harrods were holding a piano sale in their piano department on one of the upper floors of their store. I took the Underground train to central London, and walked from Knightsbridge station to the store, armed with a book of Chopin Impromptus, to see if I could find a piano which I liked the feel and sound of, and within my budget. I had chosen a particular Chopin work to play, (his Fantasy-Impromptu) which has a fast movement, and a slow romantic movement. I needed a piano with a keyboard which would allow me to play the fast movement without making my right arm ache, and I wanted the slow romantic movement not to sound harsh.

So I set about trying all the pianos within my budget, one by one. There were I should think about twenty of them to test. It took me an hour or two to choose, playing the same piece over and over again. I must have driven everyone mad with my repetitive playing. I whittled the pianos down to three, as I remember, and then two, and had some difficulty making up my mind between the two. I played that Chopin several times on both pianos, and I finally settled on a good Chappell instrument, which Harrods had reconditioned. I was delighted with it, and I put down a £20 deposit; the total price was £110 and 5 shillings. The piano was delivered to my parents' house in Finchley, about a week after I had paid the balance.

Here are the receipts:


HARRODS
HARRODS LTD
KNIGHTSBRIDGE
LONDON SW1
Telephone Sloane 1234
With the Compliments of Harrods Limited
C 031259
Harrods
KNIGHTSBRIDGE, S.W.1
D. J. PENTECOST ESQ
Torrington Pottage Church Path
Lodge Lane Finchley N.12.
RECEIVED WITH THANKS
THE SUM OF Twenty POUNDS
SHILLINGS PENCE
For HARRODS LIMITED
Date 1d 7 19 61
£ 20 : :
CASHIER

HARRODS
HARRODS LTD
KNIGHTSBRIDGE
LONDON SW1
Telephone Sloane 1234
With the Compliments of Harrods Limited
C 033251
Harrods
KNIGHTSBRIDGE, S.W.1
D. J. Pentecost
Torrington Pottage
Church Path Lodge Lane
RECEIVED WITH THANKS
THE SUM OF Ninety POUNDS
Five SHILLINGS PENCE
For HARRODS LIMITED
Date 15/ 4/19 61
£ 90: 5:-
CASHIER

Harrods receipts for the piano I bought, aged 21

Chappell of Bond Street was a famous classical music company, founded in 1811, which had Beethoven, Richard Strauss and Charles Dickens as customers. The company later moved to larger premises in nearby Wardour Street, at the time when it was taken over early in the 21st century by Yamaha.

I wish that I had taken a photo of the piano, but alas, I can show below, only the photograph of a similar piano:

A Chappell piano

For the next five years, up to 1966, I bought lots of classical music, and played regularly. But for the following twenty years or so, I did not play very much.

But my wife Kay and I did go to good concerts from time to time at the Royal Festival Hall, the Barbican Hall, and to concerts local to Leighton Buzzard, where we lived.

Chapter 4: Organist and Pipe Organs

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St Lawrence Jewry next Guildhall

In 1987, a partner at my employers, Coward Chance, a big law firm with offices at 5 Aldermanbury Square, near the Guildhall in the City of London, decided that the firm would put on a concert at the nearby church of St. Lawrence Jewry next Guildhall. Musicians were sought amongst the employees and a choir was formed. I volunteered to play the piano, the Steinway grand, which had been donated to the church by the widow of Sir Thomas Beecham.

Sir Thomas Beecham's Steinway

Having played very little in the years before 1987, I needed to choose easy pieces, so I opted for two Chopin waltzes, and began to practise them at home. One of them was Opus 69, No.1, which I had been taught at the age of about 11. I find nowadays that music which I learned as a child, comes back to me more easily than pieces learned in later years. This waltz is one of Chopin's compositions unpublished in his lifetime, all of which he had instructed should be destroyed at his death; fortunately for us, his friend Julian Fontana, at the request of Chopin's family, did publish them.

The Coward Chance choir, decided that it would sing Fauré's Requiem, which the choristers practised at a room with a piano, in the office during the evenings. I was asked to accompany them, but I refused, saying that I could not, having had no experience at all accompanying singers. But I was almost forced to try, and as I predicted, I made a complete hash of it; someone from the choir took my place, and to my great relief, I was let off the future practice sessions.

The time for the concert was approaching, and one evening, we all assembled in the church for a rehearsal. Catherine Ennis, the church organist, accompanied the choir on Sir Thomas Beecham's piano for the Requiem.

On the evening of the concert, the church was packed with employees and friends. A guitarist played something first, to open proceedings, and I followed with my two Chopin Waltzes, which went down very well. That was a big relief for me, for I had not played before a significant audience for 30 years. The Requiem came next, this time with Catherine Ennis accompanying the choir on the organ. The performance was excellent; I acted as page turner for Catherine, so I had a close-up view of organ playing, for the first time in my life.

I was keen to try to play the organ, and I asked Catherine if she would teach me. To my delight and amazement, she agreed. I think that she normally did not do much teaching, but she had heard my piano playing, so she knew that she did not have to teach me very much.

Catherine Ennis is Organist and Director of Music. She has been on the staff of St Lawrence for over 30 years and is one of the most experienced organists in the country. She was a former President of The Royal College of Organists.

Catherine Ennis in the 1980s (L) and (R) from the St Lawrence Church website c.2016

Catherine's term as President of the Royal College of Organists ran from 2013 to 2015. It was she who took the photo of the church's Steinway piano for this book, and emailed it to me.

I had to learn how to work the controls of the organ, and most difficult of all, how to use my feet on the foot keyboard, known as the pedalboard. I had to buy a pair of lightweight, tight-fitting shoes with very thin soles, to give my feet good sensitivity for maximum feel of the keys. I discovered in 2016 that one can buy special organ shoes, with suede-like soles, for about £65.

Interior of St Lawrence Jewry

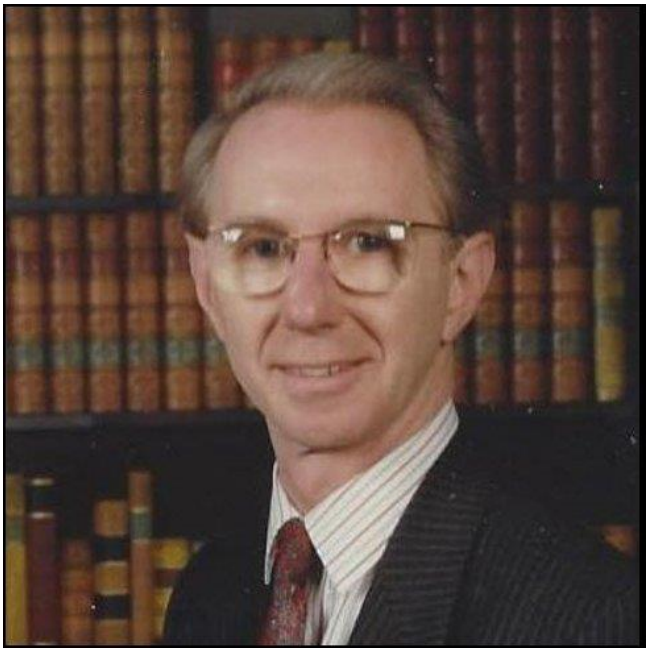
Above is a photo of the interior of the church. I had weekly lessons with Catherine for a few months. One piece I concentrated on learning, was one of my favourite organ works: Bach's Toccata & Fugue in D minor.

A big problem was that I needed to practise between the weekly lessons, and I could not use the St Lawrence organ. I tracked down the organist of St. Barnabas' Church in Linslade, near my home, and arranged to get a key to the church, to enable me to practise. He showed me the controls, and I was able to practise a few times each week.

Below is a picture of the Linslade church, two photos of me playing the organ at this church, taken by my father, c.1988, during a Saturday weekend visit from my parents' home in Finchley to Leighton Buzzard; also a formal photo of me at about the same time, taken while I worked at Coward Chance.

St. Barnabas' Church, Linslade

Me, playing the organ in Linslade



Me, around 1987

In St Barnabas' Church, Linslade

One day, I was playing the Bach Toccata & Fugue, and when I was about three quarters of the way through it, I heard the noise of a door, but I continued playing.

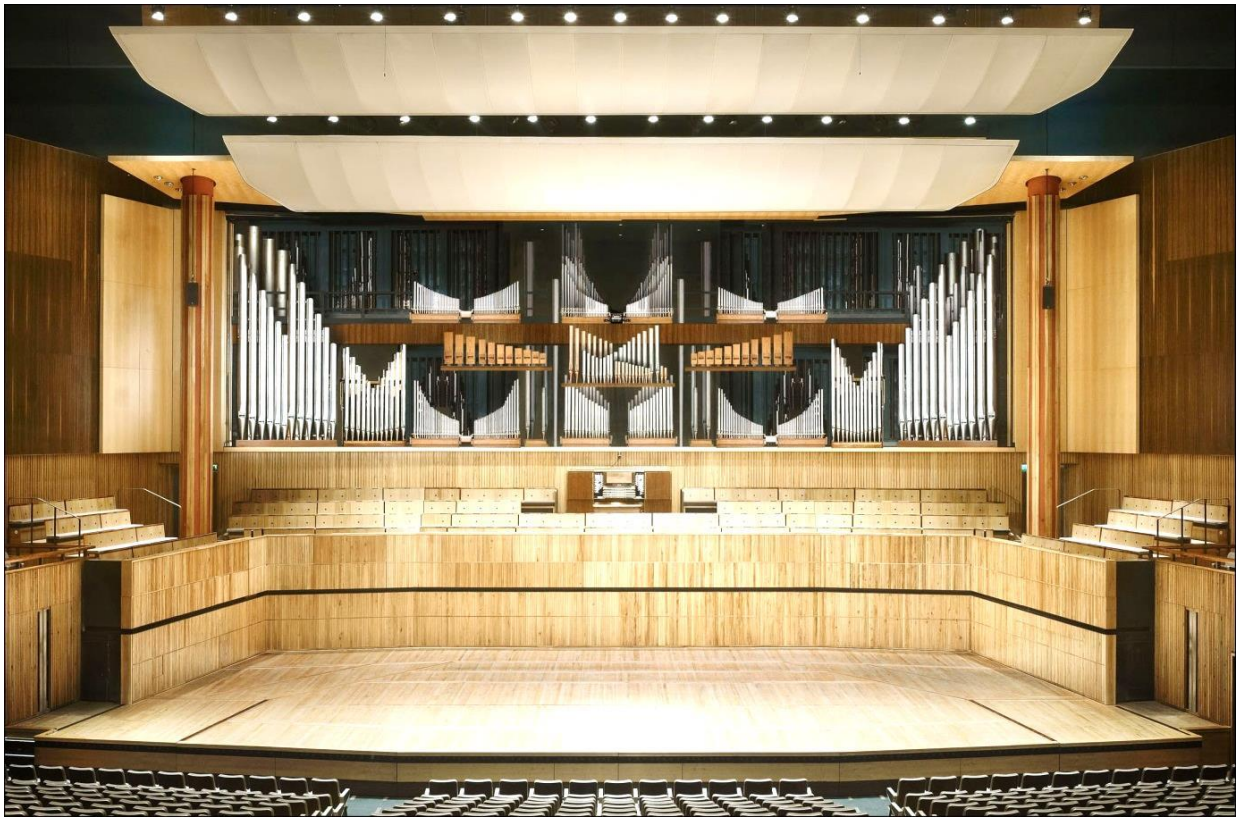
As I reached the end of the piece, I sensed a figure standing to my right. It was a surprise to see the vicar, whom I had never met. He said that he had heard the organ being played from outside the church, (I liked to play very loud with many stops out), and he had come in to investigate. He must have been a bit upset that he didn't know me, and he didn't know that I had been given a key to his church.

I explained about the key. He obviously decided to capitalise on the situation, and agreed to allow me to continue, if I would play a hymn or two at occasional baptism services; I was at first a bit horrified, but on reflection I didn't mind too much, because it gave me more practice time. So I agreed. The only inconvenience was the sometimes awkward time of day, usually at the weekends; but not at every weekend, fortunately.

As I mentioned before, my biggest problem was learning to work my feet, and much worse, co-ordinating them with my fingers. I had to adapt, to learn an awful lot, and I could at times sense my brain struggling, sometimes making me totally freeze! It was an enormous mental battle. Ideally, one should learn to use the feet at a young age – it must be so much easier then – like learning a language. The answer was to practise as much as possible; eventually the technique came, ever so slowly, although not completely. Mostly the 'black' keys were played with one's toes, and the 'white' keys with heels and toes. One had to annotate each note on the sheet music for the feet, with a little 'o' to represent the heel, and for the toes a 'v' (right foot) or 'ʌ' (left foot).

Another difficulty when playing the organ, can be that there is sometimes no very convenient place to rest one's feet firmly, when not using them to play. If you put them down in a normal position, you may hear an organ blast! So you have to learn to balance well on your bottom. I found this somewhat physically stressful.

One day, during a lesson in London at St Lawrence church, Catherine said that she had to practise at the Royal Festival Hall for a lunchtime recital, which she was due to give there. She said that the organ's designer, Ralph Downes (1904-1993), was usually present whenever the organ was to be used. Downes was regarded as the best organ teacher of his day, and was Professor of Organ at the Royal College of Music. He regarded the organ as his baby. He did not approve much of female organists, and Catherine was a bit wary of being intimidated by him. So she asked me to accompany her, and I took a half day off work. She practised, and asked me to listen, and comment on the sound from various parts of the hall.



The Royal Festival Hall organ, showing the console set amongst the choir seats

She then took a break, and said that I could play while she was away. She showed me a few basic controls, which she set up for me, and pointed out some features which I could try out. So I sat down to explore the organ. I forget what I played, but it was an amazing experience. I chose to experiment using the pipes at the extreme ends of the instrument, i.e. about 10 metres to my left and to my right. The effect was extraordinary: firstly I did not hear the sound immediately I touched the keys, but a fraction of a second later, because it took a small interval of time for the sound to reach me. It took some getting used to: I was always playing very slightly ahead of what I was hearing.

The stereophonic effect of the organ was fantastic – I think probably more so for the organist than for the audience. Below is the organ's console.

Console of the Royal Festival Hall organ

While I was playing, I was the one who was approached by 83 year old Ralph Downes, who said in a not very friendly voice: "This is all most irregular." Catherine had escaped at the right time! I made a response, praising his wonderful organ design; I don't recall what else may have been said. But then he wandered off, and that was that. Whether he continued listening, I do not know. There were some people, visitors, in a few of the boxes, who were observing, but I ignored them until Catherine returned.

The Festival Hall organ has over 7,800 pipes. It was installed by the builders, Harrison & Harrison, in 1954, and was restored by them in 2013. It has more than a hundred stops, (the banks of push/pull knobs to the left and right of the keyboards), 61 keys on the manuals (hand keyboards), and 32 keys on the pedalboard. Since there are 61 keys on the manuals, it follows that each manual has to have 61 pipes for each instrument which can be selected by one of the stops.

To explain a little more, there is a stop to be pulled out to select a trumpet sound, another stop for a horn, another for a trombone, and so on. For each instrument there are 61 pipes, one pipe for each key on the keyboard; so there are 61 organ pipes for the trumpet, another 61 pipes for the trombone, and so on. Pulling out two

stops together, for the horn and the trombone for example, will produce simultaneous sounds for both those instruments. Hence we get the commonly used phrase 'pull out all the stops' to make a big effort for any endeavour. If you pull out all the stops on an organ, especially on a large organ, the resulting sound is tremendously loud, although not always pleasing, for it can be cacophonous. I dared not try it on the Festival Hall organ, especially with the organ designer within earshot, and in any case, I imagine that the noise might have caused some damage.

You may ask: "How on earth can you play 7,800 pipes?" Yes, it is a high number, but not as high as on the largest fully functional organ – the Wanamaker organ in Macy's store in Philadelphia, which has over 28,000 pipes; the largest organ in the world is the Midmer-Losh pipe organ in Jim Whelan Boardwalk Hall in Atlantic City. It has seven manual keyboards and over 33,000 pipes, but it is not expected to be fully restored until its 100th anniversary in 2029-2032; you can watch a documentary about this organ at

https://www.youtube.com/watch?v=kilo5ezDJGk.

The pipes on an organ are controlled through two principal mechanisms: by having more than one keyboard, each keyboard addressing a selected section of pipes, and secondly by using the stops to select the instruments to be played. Each section of pipes can have many instruments.

At the time of writing, there is a good example showing the use of some organ features (stops and feet) in an adaptation for organ only, of the last movement of Saint-Saens' Organ Symphony. It lasts for 8 minutes, and can be found at:

www.youtube.com/watch?v=Eq_jzx-gLBk

You will see the use of all four keyboards and the pedalboard. Notice the different set of sounds produced by each keyboard. And look carefully at 1'12" seconds into the piece, for a simultaneous pulling out of many stops, which was achieved by pressing a single button, which had been pre-programmed to activate those stops; as a result, the volume of sound produced by the organ increased dramatically.

Early in 2021, I was doing some Internet searches, to gather information for my Wikipedia article, and I needed to search for some detail about my organ teacher Catherine Ennis. I was really shocked to see newspaper articles announcing that she had died on 24th December 2020. She was only 65, fifteen years younger than me. Apparently she had been suffering for many years from breast cancer, of which I was unaware, although we had been communicating with each other occasionally.

I posted a comment about her on 14th February 2021 to the website at https://slippedisc.com/2020/12/organ-world-mourns-a-great-leader/. By scrolling a little down, one could at one time find my tribute to her, in the Comments section, but now (2025) one has to subscribe, to gain full access to the website.

In March 2022, I was pleased to notice that there is now an article about Catherine in Wikipedia, which can be seen at https://en.wikipedia.org/wiki/Catherine_Ennis. I posted a copy of my book of Opus 1 to 55 compositions in memory of her, to the Library of Trinity Laban Conservatoire of Music and Dance, where she was responsible for installation of their organ.

Liverpool Anglican Cathedral organ.

At the end of 2021, my brother Edward learned from a friend of his, that his friend's son Adrian Griffiths' job was to service pipe organs. My brother lives near Liverpool, and one of Adrian's jobs was to service the Liverpool Cathedral organ; I gathered that it could be possible to arrange with Adrian to have an informal tour of the organ. I made contact with him, and asked if it might also be possible for my organist friend Tatiana Stupak to have a short time playing the organ. He responded that the cathedral organist rarely gave such permission, so I drafted a letter to Professor Dr Ian Tracey the cathedral organist, seeking permission, and sent it to Adrian to pass on. I indicated that Tatiana would not need much time, she wanted only to play Bach's Prelude BWV 549, and it would be a great help if Adrian would set up the organ for this piece. I was delighted to learn that permission was given, provided that the cathedral was not busy with members of the public. We later agreed on one of the organ servicing dates: 26th August 2022, and to meet at 9 a.m. before the cathedral opened to the public at 10 a.m. We decided to make the occasion part of a holiday to Liverpool and London, since we had not been to the UK since 2019, before the Covid pandemic.

My objective was also to ask Adrian to let me play the organ for a short while, but I did not mention this in our correspondence. I had already played the Royal Festival Hall organ, and I was keen to play the Liverpool organ as well.

Tatiana had studied the organ at the St. Petersburg Conservatory, but she had not played an organ with a working pedalboard for about ten years, so her footwork (like mine) required practice. I suggested that she ask our mutual friend Graham Lock, who had his own electronic church organ, if she could practise on his instrument. But he was in Paris staying with his daughter. So I did some research, and learned that there was, at that time, only one pipe organ in Cyprus, at Saint Mary of Graces Church in Larnaca, and it did have a working pedalboard. I contacted the priest, he agreed to let Tatiana practise there one morning, and I made an appointment. We navigated our way to the church, and succeeded in having enough time for Tatiana to familiarise herself with using her feet again. I was surprised and pleased at how quickly she was able to do this. Tatiana wanted to make a video of the church while the organ was being played, and asked me to improvise something for a few minutes, which I did. The resulting portrait-shaped video was posted on Facebook on 21st August 2022, and as a 'short' video on YouTube, two days before we flew to Liverpool, with one of Tatiana's music school students. A copy of the recording, edited only for the vision track from 9 x 16 to about 21 x 18 dimensions, can be seen on my YouTube channel at https://youtu.be/YWsQzFD6cfo.

In Liverpool Cathedral, Tatiana sat at the ground floor level console of the organ to play; (there are two consoles, the second one at a high level, where there is no space to make a good video recording). She played not only the Bach Prelude, but also the Fugue. We had not appreciated that the vastness of the cathedral's spaces and the distances between the various sets of the 10,268 pipes, resulted in one inadvertently playing much slower than normal, because there had been no opportunity to learn to play almost as if with plugs in one's ears. The delay in hearing some sounds after pressing a key was much longer than expected. Tatiana had no practice time, and she found herself playing at about half the speed with which she had practised in the Larnaca church. It was a pity that there was not time to play again at a faster speed. Nevertheless it was a wonderful experience.

I was filming her playing, and on 9th September, I created a video which can be seen on YouTube at https://youtu.be/Df_AeuZwwkA. I combined some video footage which I made, with two videos which I found on the Internet.

Afterwards, I had a short time improvising, because I had brought no sheet music with me.

Me at the ground floor console of Liverpool Cathedral organ, and Tatiana sitting at the upper level console

Adrian Griffiths gave us a tour of a part of the pipe areas of the organ after we had finished playing. On one side of the cathedral, where one set of the many sets of pipes is installed, we climbed a somewhat vertiginous and very narrow spiral stone staircase, and then higher up, a wooden step ladder, into a space where originally large mechanical devices had been installed (now a kind of engineering work room), and then into spaces where hundreds of pipes of all sizes could be seen.

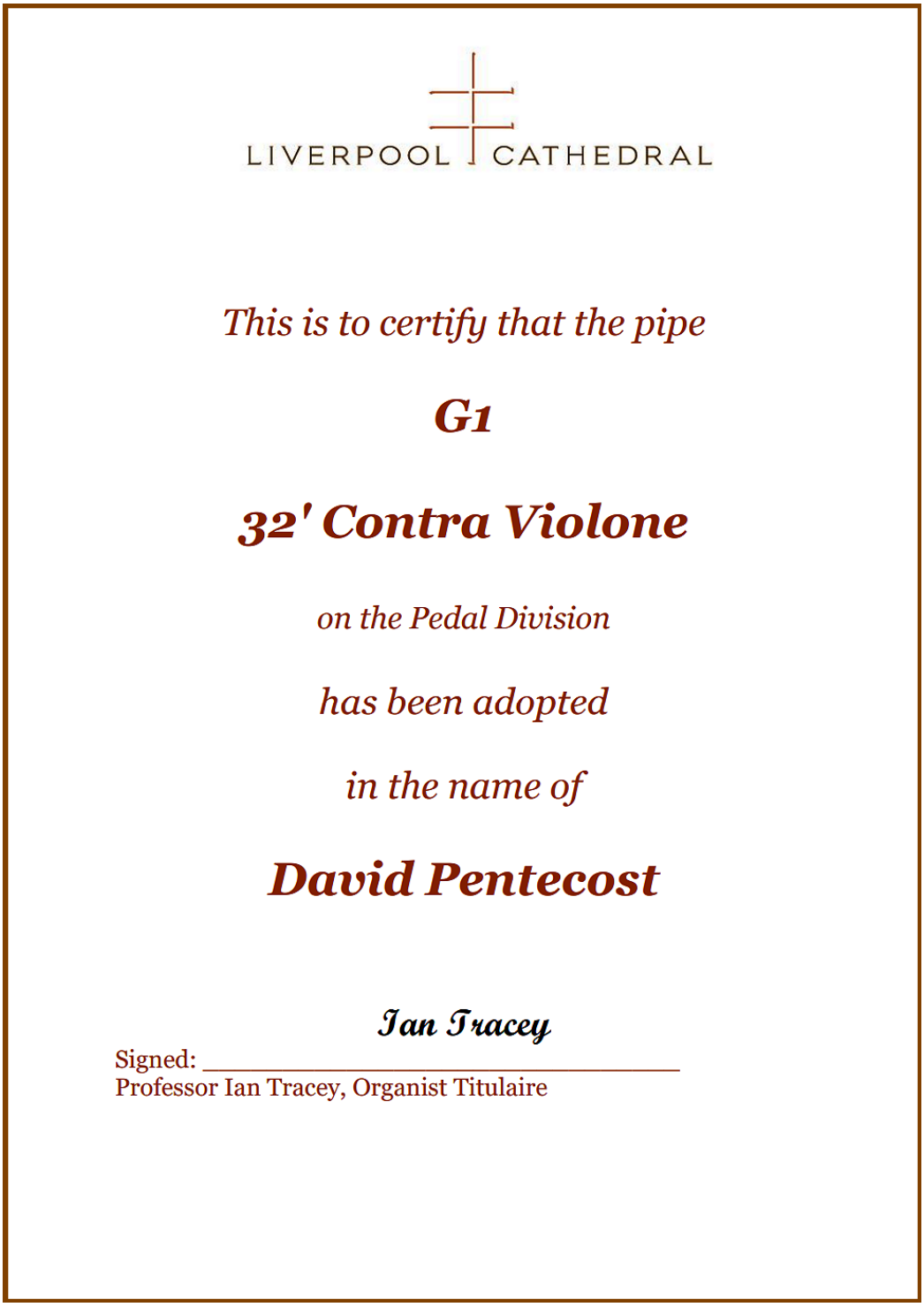
A few of the organ pipes

For me, this cathedral visit was a rare and unforgettable experience of a lifetime, not only to play the organ for a short time, but to be able to see ‘behind the scenes’ of the organ.

We had visited the cathedral on the previous day as ordinary visitors, and could hear Adrian tuning some of the low frequency pipes. The organ is tuned regularly, and requires tuning most particularly as a result of temperature changes. The pipes’ frequencies are tuned by adjusting small tube extensions at one end of the pipes.

Full tuning and servicing of the organ takes five days, and is undertaken twice annually.

We learned that it was possible to adopt an organ pipe through a fund-raising scheme, managed by the cathedral organist, and we each decided to adopt one pipe, if there were still any pipes available for adoption. I wanted one of the longest pipes, but all those had been assigned to other donors, so I opted to adopt a 32 foot long pipe for £32. Tatiana and her student decided on 16 foot pipes. The pipe adoption certificates arrived by email on 8th October 2022. Here is mine:


LIVERPOOL CATHEDRAL

This is to certify that the pipe

G1

32' Contra Violone

on the Pedal Division

has been adopted

in the name of

David Pentecost

Ian Tracey

Signed: _____

Professor Ian Tracey, Organist Titulaire

And this is a copy of the entry in the Cathedral's register:

PEDAL ORGAN - CONTRA VIOLONE - 32FT

Note	Value	Name	Dedication
G 1	£32	David Pentecost	

A second pipe organ for Cyprus.

In 2023, Tatiana organised a charity organ concert at the Catholic church in Limassol for her music school students, and being concerned at not having enough organ practice time for them, and also because the pedalboard of the organ in the church did not work, (meaning that some organ music could not be properly played), but also because it had long been a dream of Tatiana to own an organ, she resolved to buy her own pipe organ!

She and I spent many hours over several months, searching high and low on the Internet for second-hand pipe organs. Early in 2024, we did find one, in a church in Giessen, Germany, which seemed suitable. But time was against us, because the church was scheduled for demolition soon, and it was not possible for either of us to visit the church to inspect and try the organ. The church was duly demolished, and the organ, so I understood, was to be rescued and installed in a neighbouring church.

Our Internet search continued, and we both independently found a small pipe organ in an organ builder's workshop in Poland. It was an instrument probably made in the mid 1950s, in Germany by the family firm, E. Kemper & Sohn. The organ builder would communicate with us only by Facebook Messenger, and in German, so we had a lot of translating to do, Tatiana eventually agreeing acquisition terms. We had heard recordings sent to us of how the organ sounded; although we would have preferred a larger organ with more and longer pipes, to give the wonderful deep-throated roar of a bigger organ, such a larger instrument would have been totally unsuited to the space available in Tatiana's comparatively small school hall: it would have shaken the entire building, and would have been deafening! I even had some slight concerns (unfounded) about the loudness of the small instrument.

Tatiana paid for the organ, and arranged for its shipping through a Limassol company, who caused a lot of delays through their inefficiency. But finally, the organ arrived at Limassol Port. Tatiana's husband arranged its collection, and it was delivered to Tatiana's school on 26th July 2024. It had yet to be fully assembled by the organ builder Herr Marian Graun from Poland, who would visit in due course, to install and tune the pipes, and fit the pedalboard. I was present at the music school on 26th July 2024, to witness the delivery of the organ, and I made a video, (at https://youtu.be/xK2K89pPKMk); it is a speeded-up version.

Marian Graun flew to Limassol on 17th November 2024, and left for home four days later, after installing, tuning and testing the instrument.

I found Herr Graun's background interesting. He came from a historic musical family, and was a distant cousin of the writer Vladimir Nabokov. Marian's father was a very good organist, who originally installed the organ in a German church. Marian Graun was a multiple great grandson of Carl Heinrich Graun (1704-1759: see Wikipedia),

finest 18th century German composer of Italian operas (26 of them for the Berlin State Opera). Carl Heinrich Graun worked for Frederick the Great, who appointed him as concert master at the Berlin State Opera. A street in Berlin today is named after him: Graunstrasse; cousins of Marian Graun still lived there in 2024.

I spent nearly all day every day from 17th to 21st November at the school, acting as Herr Graun's assistant, and filming him working. It was a two man job at times, to complete the installation and tune all the 234 pipes. It was fascinating, and I learned a lot about tuning organ pipes, and a little about the construction of the organ. During transportation from Poland, some damage had been done, in spite of careful packing, and we had to effect some intricate repairs. At one point, Herr Graun surprised me by asking for a broom! (In order to understand him, I had to look up the German word for broom in Google Translate). There was no broom in the school, but I found a rake in the garden, and was astonished to see how skilfully he poked the rake handle into a dented and delicate tin (60%) and lead (40%) organ pipe, and gradually moved the pipe, reshaping it back to its original form, while I leaned on the long rake handle, to stop it from moving.

Tatiana had been teaching all week, and had seen very little of the organ being put together and tested. She played it for the first time on 21st November, and was delighted with the sound, even though it was from a small single manual keyboard semi-portable organ. On the following day, I finished making a speeded-up video of the process of installing the organ pipes, which took place on 17th and 18th November. The video is on YouTube at https://youtu.be/YjNV-qOWW_I, and it lasts only 3½ minutes. On 24th November I spent time with Tatiana, teaching her how to operate the controls of the organ. In subsequent days, two organ faults developed: a D and a G key would sometimes after being pressed, not stop sounding. Having removed the back panels of the organ, I managed to fix these two faults by locating and adjusting some leather nuts, which needed to be screwed down. I felt highly elated with this achievement!

On 10th December 2024, having written an article about the organ, which I hoped might be printed in the Cyprus Mail, I sent it to the news editor Katy Turner, but I received no reply. On Monday 16th December, I rather casually but without any real hope, did a Google search in the on-line version of the Cyprus Mail, to see if there was anything written about the organ. There was! It was at https://cyprus-mail.com/2024/12/15/the-fight-to-bring-a-sublime-musical-instrument-to-cyprus, and to my delight, I read that I had been treated as a guest columnist!

guest columnist
CM Guest Columnist
Thought-provoking articles and perspectives from guest writers on diverse topics, providing fresh insights, unique viewpoints, and expert opinions

(For the link above, I created a second link address, as a security archived copy, at https://web.archive.org/web/20250207105929/https://cyprus-mail.com/2024/12/15/the-fight-to-bring-a-sublime-musical-instrument-to-cyprus). The newspaper made a mistake in their on-line version, describing a video of me, playing at Liverpool Cathedral, but the video was actually of me, playing at a Larnaca church.

On Mondays, the Cyprus Mail was not printed, and in some excitement, I sent the on-line link to Tatiana. She had the wits to visit her local corner shop near her school, and found a copy of the previous day's Sunday Mail, which had not been sold. To her astonishment and excitement, my article had been printed, taking up

virtually the whole of page 5! She bought the remaining two copies of the paper, one being for me. My article had been quite heavily edited down in length, but even so, the result was still very good. I emailed Katy Turner to thank her, and to ask for a PDF copy of page 5. Her assistant sent me the PDF on the same day, Monday 16th, and I spent some time removing an advertisement from the foot of page 5, and inserting at the top of the page, the Sunday Mail heading from page 1, producing a very nice version of my article, which I published on my Facebook. It is reproduced below.

SundayMail

December 15, 2024 www.cyprus-mail.com Established 1945 €1.95

SUBLIME MUSIC
Quite an adventure: getting a pipe organ to Cyprus Page 5

The fight to bring a sublime musical instrument to Cyprus

Tatiana Stupak is now the proud owner of the island's second pipe organ, but it's been quite an adventure

By David Pentecost

TATIANA Stupak was trained in piano and organ playing while studying at the St Petersburg Conservatory. I was trained in organ playing in London in 1987 by the late Catherine Ennis, a former president of the Royal College of Organists in the UK.

Tatiana founded the Tatiana Stupak School of Music in Limassol in 2018. Since December 2019, she has held one or two charity organ concerts each year at St Catherine's Catholic Church in Limassol. The organ at this church is an electronic organ, without pipes, and at the time the pedalboard was not functioning.

Tatiana particularly missed playing on an organ with a pedalboard. In 2022 I arranged for her to play on the biggest organ in the UK, at Liverpool Anglican Cathedral, whilst on a holiday in England. This organ has 10,268 pipes. But she needed to practice on an organ with a working pedalboard, before travelling to England.

I did some research and discovered that there was just one pipe organ with a pedalboard in Cyprus – at St Mary of Graces Catholic Church in Larnaca. I contacted the priest and arranged for Tatiana to practise a Bach Prelude and Fugue. She managed this very successfully. She then wanted to make a video of the church, and asked me to provide some sound, by playing the organ. I had no sheet music with me, so I had to improvise a new work, which eventually became my Prelude, Opus 69. Our subsequent visit to Liverpool Cathedral, and both of us playing the organ was a wonderful experience.

In the autumn of 2023, Tatiana's resolved to try to buy her own organ, and she wanted it to be a traditional pipe organ.

There is quite an active market in Europe and elsewhere by sellers of pipe organs. They are generally quite old and are often sold because the churches where they were housed, had become redundant, through lack of use, and were being demolished. Other organs are being dispensed with in favour of modern electronic organs, many of which do not have organ pipes, but produce the sound of organ pipes with electronically generated sound.

Tatiana and I both started looking for a second-hand pipe organ to install in her music school. We found a few in England, but they were overpriced.

By April 2024, we had both found one, owned by an organ builder whose workshop is in Poland. It was small enough to fit in Tatiana's school, and Tatiana started negotiating with the owner. Although he was in Poland, he was German and spoke no English. He would not communicate by email, only by Facebook Messenger. I helped Tatiana with the transmission of messages to and fro for several weeks, using my schoolboy German from 70 years ago, and some help with Google Translate.

Eventually Tatiana agreed a price and he packed the organ ready for shipping to Limassol. Tatiana arranged with a Limassol shipping company to collect and import the organ, and it eventually arrived at her music school on July 26, 2024.

REASSEMBLY

Cyprus then had its second pipe organ, but it was not playable because the pipes had to be unpacked from their carefully protected storage boxes, installed and tuned. The organ seller – Herr Marian Graun – had to travel from Poland to Limassol to do this because there are no organ builders or servicing mechanics in Cyprus, as far as is known.

The organ being tuned by Herr Marian Graun

Herr Graun finally arrived in Cyprus almost four months after the organ had been delivered to the school, on November 17. He comes from a historic musical family and is a distant cousin of the writer Vladimir Nabokov. Marian's father was a very good organist, who originally installed Tatiana's organ in a German church. Marian Graun is a multiple great grandson of Carl Heinrich Graun (1704-1759), the finest 18th century German composer of Italian operas (26 of them for the Berlin State Opera). Carl Heinrich Graun worked for Frederick the Great, who put him in charge of the Berlin State Opera. Graunstrasse, a street in Berlin, is named after him and cousins of Marian Graun still live there today.

Tatiana's single-keyboard semi-mobile organ, known as a Positive, was bought by Marian Graun's organist father in 1973 from the congregation of a German church. He later sold it to the Catholic Church in Hanigsen, near Hanover, and maintained it for them. The church ceased functioning in 2014, and Marian Graun was able to buy the organ.

I spent nearly all day, every day from November 17 at the school until four days later, acting as Herr Graun's assistant, filming him working, and helping him to test the organ. It was a two-man job at times to complete the installation and to tune all 243 pipes. It was fascinating.

During the transportation from Poland, some damage had been done, in spite of careful packing, and we had to effect some intricate repairs. At one point, Marian Graun astonished me by asking for a broom! (All this conversation was of course in German, and I had to resort to translation software on my smartphone). I found a rake in the garden, and was amazed to see how skilfully he poked the handle of the rake into one dented and delicate aluminium organ pipe, and gradually reshaped the pipe back to its original form, while I leaned on the long rake handle to stop it from moving.

Tatiana Stupak at her pipe organ

The following three days were spent making repairs and tuning the pipes. I had to play the organ for an hour or so, which brought to light some faults, which were fixed, not always easily.

Tatiana's organ was made by the German family firm of E. Kemper & Sohn, in Lubeck, Germany. The exact year of manufacture is not known, but it was built in the 1950s-1960s period. Kemper was an organ building firm which operated from 1868 until 1987, when it ceased building organs, but continued servicing them.

Most organs are unique in their construction, and they are usually built to order, for a particular location. The organist coming to an organ for the first time, needs to study the available stops and the sounds which they produce, in order to decide which stops to use for a particular piece of music, and when and how to change the stops at significant places in the work, for example at the start of a movement. It can therefore be much more complicated to play a piece well on an organ, than to play it well on a piano. On the other hand, there is no volume control on some organs, including this one, so that aspect is easier on an organ than on a piano.

To celebrate her long musical struggle, Tatiana Stupak is holding an inaugural organ concert at her music school on December 18, a private event for invited special guests only. Limassol mayor Yiannis Armeftis has very kindly agreed to attend and open the concert, to celebrate the acquisition of the second pipe organ in Cyprus, and the first one which is privately owned. The concert will feature Tatiana Stupak and several of her best music school students.

Life brings such surprises at times. I never expected to help with the installing, tuning, testing and even repairing of a pipe organ.

During Marian Graun's four days at the school, I took many hours of film of him, working to get the organ into good playing condition. Having already produced a short speeded-up film of the organ assembly process, I also wanted a short film illustrating the tuning processes - a sort of educational documentary. This could not be a speeded-up video like the previous one, because the speeding-up process loses the genuine soundtrack, and to hear the original sounds of the tuning, was essential. So I spent two or three days, extracting short clips from the original films, and assembling them into an 18 minute film. I published this on 23rd December 2024 on the school's video channel at https://youtu.be/nAxi8wjYLks, and on my Facebook.

Later, I reported the new location of the organ to the administrator of the website at https://www.pipeorganmap.com/builder/e-kemper.pdf; (which is also archived at https://web.archive.org/web/20250207142729/https://www.pipeorganmap.com/builder/e-kemper.pdf)

If you scroll down a few pages, you will see some technical details about the organ. I also added an entry to the German version of Wikipedia, where an article lists Kemper organs: it is at https://de.wikipedia.org/wiki/Emanuel_Kemper#Emanuel_Rheinhold_Kemper:

1950er	Hänigsen	St. Barbara		I/P	5	2012 abgebaut, seit 2024 in der Tatiana Stupak School of Music in Limassol → Orgel

This entry shows the approximate manufacture year, town, church where installed, and in the last column, the German translates as: "Dismantled in 2012, since 2024 in the Tatiana Stupak School of Music in Limassol"; the links take the reader to Wikipedia articles about the town of Hänigsen, the now demolished church of St. Barbara, and to the article about the organ on the pipeorganmap.com website, including a link to a YouTube video which I created, showing Tatiana Stupak playing the organ at her school.

There is a website at https://www.tsorganfestival.org/organs-cyprus/, (also archived at https://web.archive.org/web/20250207130544/www.tsorganfestival.org/organs-cyprus/), which once described the pipe organ in a Larnaca church as the only one in Cyprus. I contacted Riccardo Ceriani, the man in charge of Catholic churches in the eastern Mediterranean lands, to tell him about the second pipe organ in Cyprus, and he duly had the text amended on his website, to mention Tatiana Stupak's school organ.

It was a strange coincidence that I received an email from him whilst Tatiana's organ was being installed, telling me that the pedalboard of the electronic organ in the Catholic Church in Limassol had been repaired. It was Tatiana's difficulty in using that organ, which had partly inspired her to acquire her own organ.

In early November 2024, Tatiana decided to hold an inaugural organ concert at the school, and she wanted the Mayor of Limassol to open the concert formally, so she invited him to choose the date of the concert. He fixed it for 5 p.m. on Wednesday 18th December. This choice allowed enough time for Tatiana and five of her students to practice their pieces. The concert was a private one for special guests, who included two other local mayors, media representatives, and some important figures and significant business people from the community. I filmed the entire event, and published it at https://youtu.be/xbKGqp-72Lk on Tatiana's music school channel,

and on my Facebook. Many photos were taken at the concert; the one below shows me, filming the Mayor of Limassol delivering his opening speech.

The Mayor of Limassol opening the concert

Early in December 2024, I suggested how nice it would be if the organ could be beautifully decorated. We searched the Internet for ideas, Tatiana having said that she wanted something classical, rather than a modern design. She found a painting of St.Cecilia, the patron saint of music. Tatiana's artist contact produced suggestions of what it could look like:-

We both liked the pictures, and it remains to be seen if a way can be found to reproduce them somehow, at reasonable cost. At the moment (February 2025), these are only ideas, which I hope at some future date, can become reality.

Chapter 5: Gamelan

Contents

The Royal Festival Hall Gamelan

The Royal Festival Hall is home to a beautiful Javanese percussion orchestra, called a gamelan. It was a 1987 gift from the Government of Indonesia to the people of Great Britain, as a gesture of friendship. This gamelan was named 'Kyai Lebdha Jiwa' or 'The Venerable Spirit of Perfection'.

The Festival Hall held classes for anyone who would like to try playing an instrument in the gamelan orchestra. I went on a short course around 1989, and I don't remember having to pay for it; if there was a fee, it could not have been very much.

A problem was having to play sitting on the floor, which I did not find comfortable. Playing the instrument was fun, but also taxing on the brain, because one had to learn a sequence of rhythms for one of the instruments, without having anything written down to refer to; so it was a difficult memory exercise for me. The rhythm for my instrument was not the same as for other instruments, so I had to try not to be influenced by the other rhythms, and yet I had to stay synchronised with them. But the sound of the whole ensemble was impressive. Above is a photo of the Festival Hall gamelan.

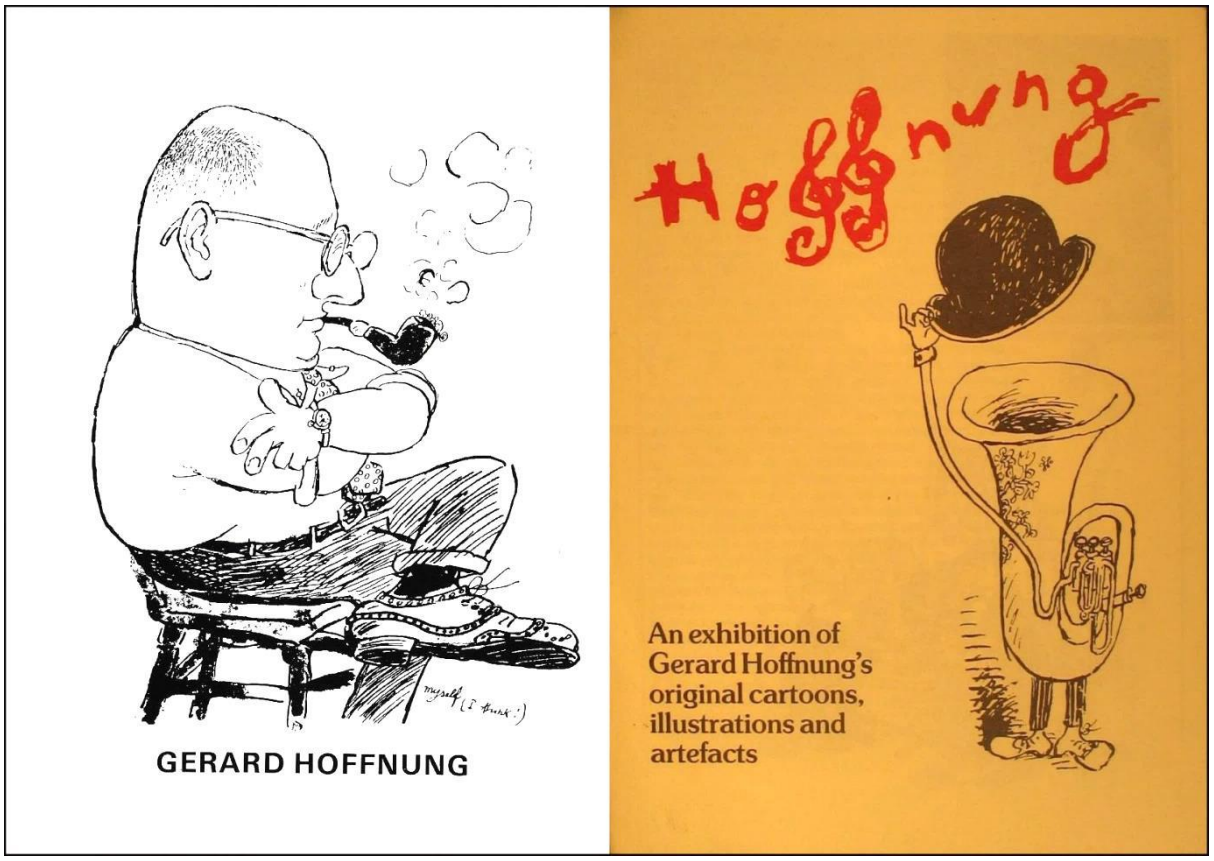
You can see here, an 18-second gamelan recording made on an advanced training course at the Festival Hall:

https://www.youtube.com/watch?v=4U8C60rSnDE

Chapter 6: Hoffnung

Contents

For the whole of my adult life, I have regarded Gerard Hoffnung as a hero, not only for his mad classical music concerts, but for his other extraordinary personae as a comic raconteur, a broadcaster, a cartoonist, an author, as a self-taught player of the tuba and of other instruments, as a prison visitor; and as an eccentric. He had an amazing memory for music, devouring complete scores of long works, which he could whistle from start to finish.



It has been said that his untimely death, from a brain haemorrhage at the age of 34 in 1959, was the greatest loss to British entertainment of the 20th century.

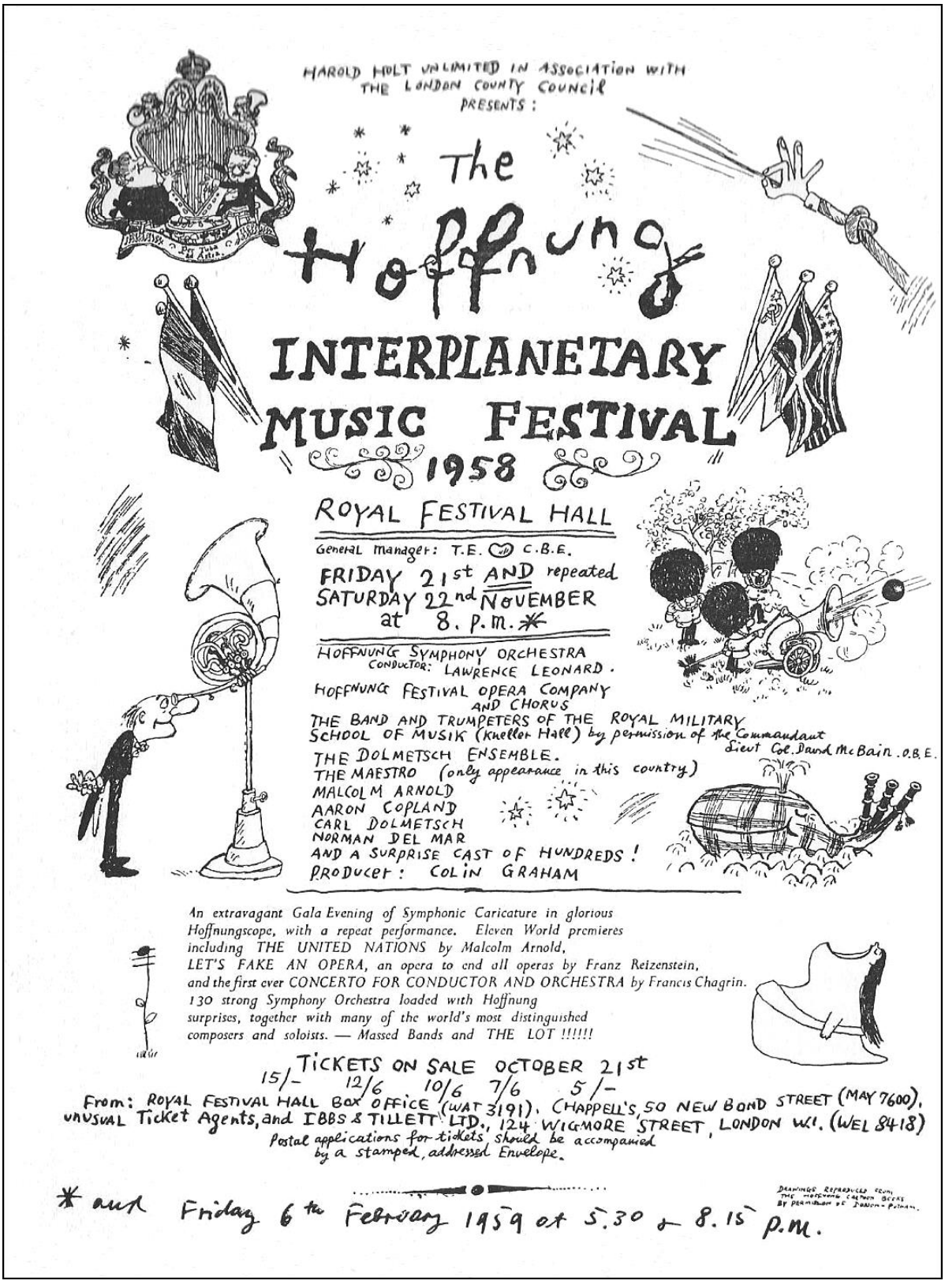
I first heard him when he broadcast on BBC radio in the early 1950s, in the programme *One Minute Please*, which later became known as *Just a Minute.* Around 1958, I heard the famous recording of his hilarious telling of the tale of *The Bricklayer's Lament*; a recording of this part of his lecture can be heard at www.youtube.com/watch?v=zZUJLO6lMhI&list=PLhTb4GgsrFT-K3RANBQcW4-UerG6ywyKb.

His first cartoon was published in Lilliput magazine, whilst he was still at school.

In November 1956, he put on his first concert, the Hoffnung Music Festival, which was televised by the BBC from the Royal Festival Hall. You can listen to Concerto Populare (12 minutes) extracted from the sound recording of this concert at: www.youtube.com/watch?v=PVC1AkIJh68&list=PLhTb4GgsrFT_Z9Mf1ZF_9-zSdeJ0zmJ7.

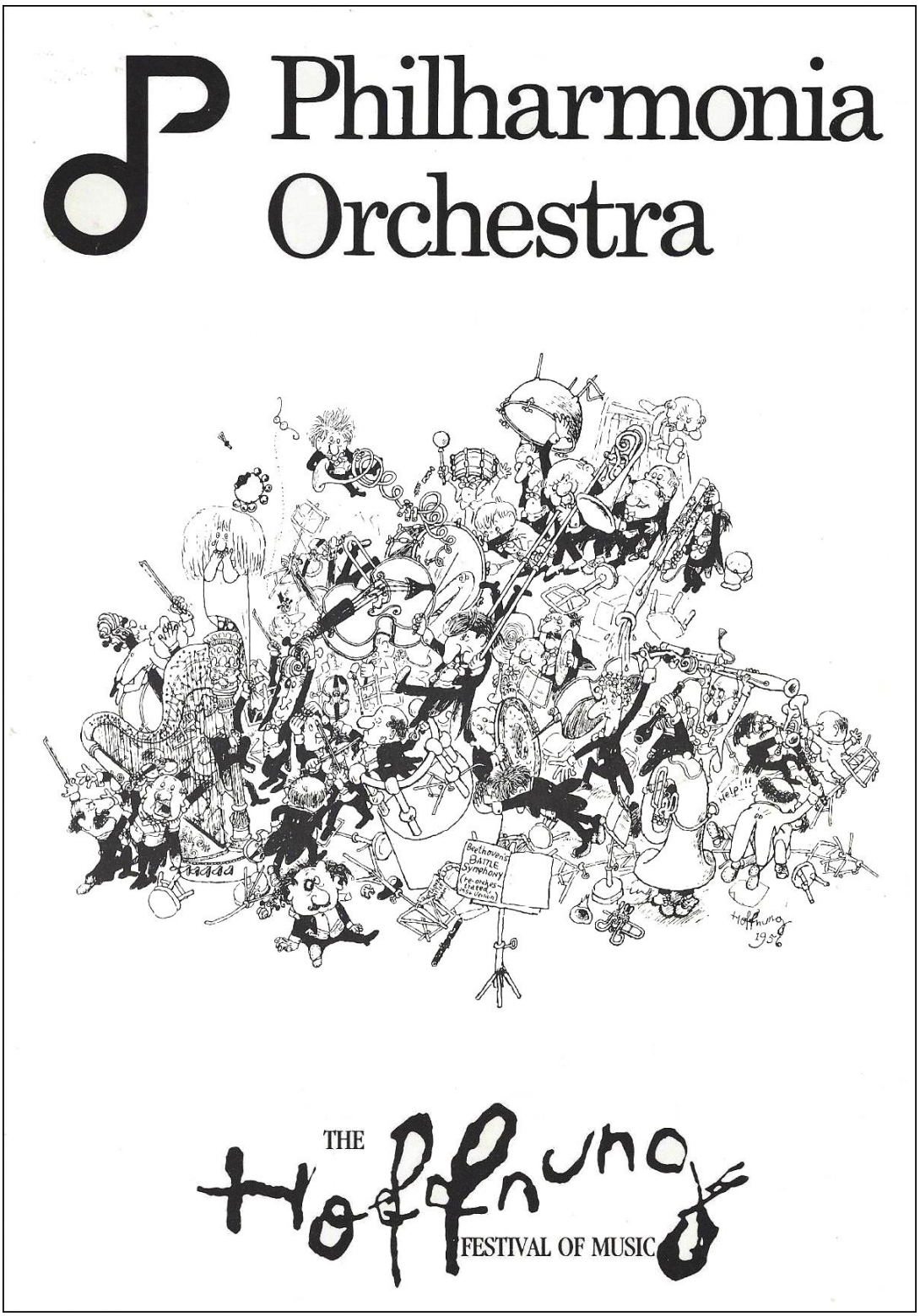
This must have been the inspiration for Morecambe and Wise's 1971 Christmas show, in which they made fun of André Previn, who was the conductor of Grieg's piano concerto. (This can be seen at www.youtube.com/watch?v=R7GeKLE0x3s).

Two more such festivals were held at the Festival Hall. The first of these in 1958, was called the Interplanetary Music Festival; a brief British Movietone News extract from the concert can be seen at www.youtube.com/watch?v=XG02UjjVX9w&t=9s. Here is Hoffnung's cartoon drawing for an advertising poster for the event:


HAROLD HOLT UNLIMITED IN ASSOCIATION WITH
THE LONDON COUNTY COUNCIL
PRESENTS :
The Hoffnung
INTERPLANETARY
MUSIC FESTIVAL
1958
ROYAL FESTIVAL HALL
General Manager: T.E. C.B.E.
FRIDAY 21st AND repeated
SATURDAY 22nd NOVEMBER
at 8. p.m. *
HOFFNUNG SYMPHONY ORCHESTRA
CONDUCTOR: LAWRENCE LEONARD.
HOFFNUNG FESTIVAL OPERA COMPANY
AND CHORUS
THE BAND AND TRUMPETERS OF THE ROYAL MILITARY
SCHOOL OF MUSIK (Kneller Hall) by permission of the Commandant
Lieut Col. David McBain. O.B.E.
THE DOLMETSCH ENSEMBLE.
THE MAESTRO (only appearance in this country)
MALCOLM ARNOLD
AARON COPLAND
CARL DOLMETSCH
NORMAN DEL MAR
AND A SURPRISE CAST OF HUNDREDS!
PRODUCER: COLIN GRAHAM
An extravagant Gala Evening of Symphonic Caricature in glorious Hoffnungscope, with a repeat performance. Eleven World premieres including THE UNITED NATIONS by Malcolm Arnold, LET'S FAKE AN OPERA, an opera to end all operas by Franz Reizenstein, and the first ever CONCERTO FOR CONDUCTOR AND ORCHESTRA by Francis Chagrin. 130 strong Symphony Orchestra loaded with Hoffnung surprises, together with many of the world's most distinguished composers and soloists. — Massed Bands and THE LOT !!!!!!
TICKETS ON SALE OCTOBER 21st
15/- 12/6 10/6 7/6 5/-
From: ROYAL FESTIVAL HALL BOX OFFICE (WAT 3191), CHAPPELL'S, 50 NEW BOND STREET (MAY 7600), UNUSUAL Ticket Agents, and IBBS & TILLETT LTD., 124 WIGMORE STREET, LONDON W1. (WEL 8418)
Postal applications for tickets, should be accompanied by a stamped, addressed Envelope.
* and Friday 6th February 1959 at 5.30 & 8.15 p.m.
DRAWINGS REPRODUCED FROM THE HOFFNUNG CARTOON BOOKS BY PERMISSION OF DOBSON-PITMAN.

The second of the two concerts, the Astronautical Music Festival, took place in 1961, after Gerard Hoffnung's death. I was not aware of these concerts, so I did not go to

either of them. But there was a fourth one held in 1988, to which I did go, and I still have the programme; here is its cover page:



The above cartoon is a wonderful comical illustration for Beethoven's 'Battle' Symphony

Sound recordings of these music festivals are but a shadow of the original events, through one's not being able to see the amusing happenings on stage and elsewhere in the hall. But a few video recordings have survived.

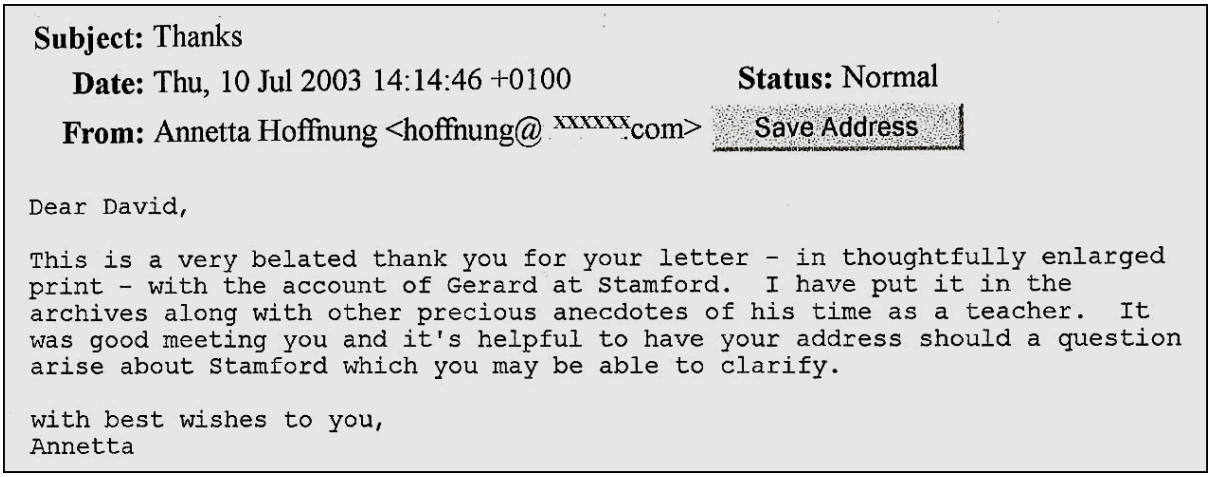
Concerts like these were put on in other countries after Gerard Hoffnung died, as a result of his widow Annetta's determination to maintain the uniquely amusing atmosphere which Gerard had created. She said: "Gerard's idea to promote humour in music must not be allowed to die with him."

Here are videos made at two such concerts in 1992, in The Smetana Hall in Prague, as part of the Czech annual music festival:

www.youtube.com/watch?v=JQaV3Ahj3Pg
https://www.youtube.com/watch?v=_Effvz9H9UQ

Annetta Hoffnung actually took part in one concert, dressed in the black and white uniform of a maid. She not only assisted with the Hoffnung concerts, but she also organised Hoffnung exhibitions and gave talks about her late husband.

These events were always very popular, and I attended one of them in Milton Keynes, on 9th June 2003, meeting her there for the first time, when she signed my copy of her biography of Gerard, and my copies of two other Hoffnung books. I had corresponded with Annetta a few times in the previous twelve years about various matters, including the books by and about Gerard which had been published over the years, and were out of print, and therefore difficult to buy. I had managed to trace on the Internet, a note of the recollections of Donald Anderson, who was one of Gerard's pupils in the short period during 1945 when he was the art teacher at Stamford School; Annetta was delighted to add this note to her collection of memorabilia, as you can see from her email to me:



Subject: Thanks
Date: Thu, 10 Jul 2003 14:14:46 +0100 **Status:** Normal
From: Annetta Hoffnung <hoffnung@ xxxxxx.com> Save Address

Dear David,

This is a very belated thank you for your letter - in thoughtfully enlarged print - with the account of Gerard at Stamford. I have put it in the archives along with other precious anecdotes of his time as a teacher. It was good meeting you and it's helpful to have your address should a question arise about Stamford which you may be able to clarify.

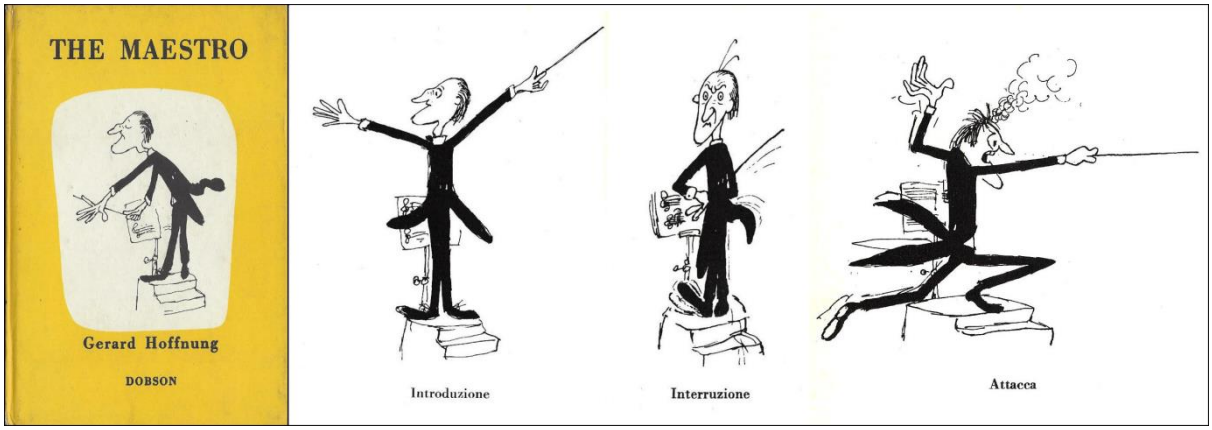
with best wishes to you,
Annetta

A 2003 email to me from Annetta Hoffnung

In 2007, Annetta was interviewed in the first of three episodes of Classic Britannia, a BBC 4 TV series about British classical music history for the six decades after 1945. Her interview was broadcast on 25th July 2008. I did not know about this broadcast until recently, and I have failed to discover what she said, but it must have been about Gerard.

I do not know exactly when she died, only that it was between 2011 and 2015. She was a kind and very attractive woman, as you will see, if you read some of the Hoffnung books.

Gerard drew cartoons about many subjects, and he had a particular interest in amusing musical drawings. Here are three cartoons from his book 'The Maestro', showing the antics of a conductor:



This painting of a trombonist is taken from Hoffnung's book entitled 'Hoffnung in Harmony' published by Souvenir Press (ISBN 0 285 62714 7).

More than two dozen Hoffnung books have been published, including his biography written by Annetta Hoffnung, which was published in 1988 by Gordon Fraser; ISBN 0 86092 110 7. It is called 'Hoffnung, his biography'. A few books by Hoffnung have also been made available in German.

There are also many Hoffnung recordings on YouTube which are worth watching. Several sound recording discs (vinyl and CD) are available via Amazon.co.uk.

What follows is nothing to do with music, but I cannot resist including it here. One of Gerard Hoffnung's books of humorous cartoons and short narratives is called 'Birds, Bees and Storks'. The book tells of a father's attempt to tell his son the facts of life. The cartoons have been brilliantly animated into a very funny five minute film, in which Peter Sellers reads Hoffnung's dialogue from the book; the film is now on YouTube, and can be seen at:

https://www.youtube.com/watch?v=kVX_EndLiUM

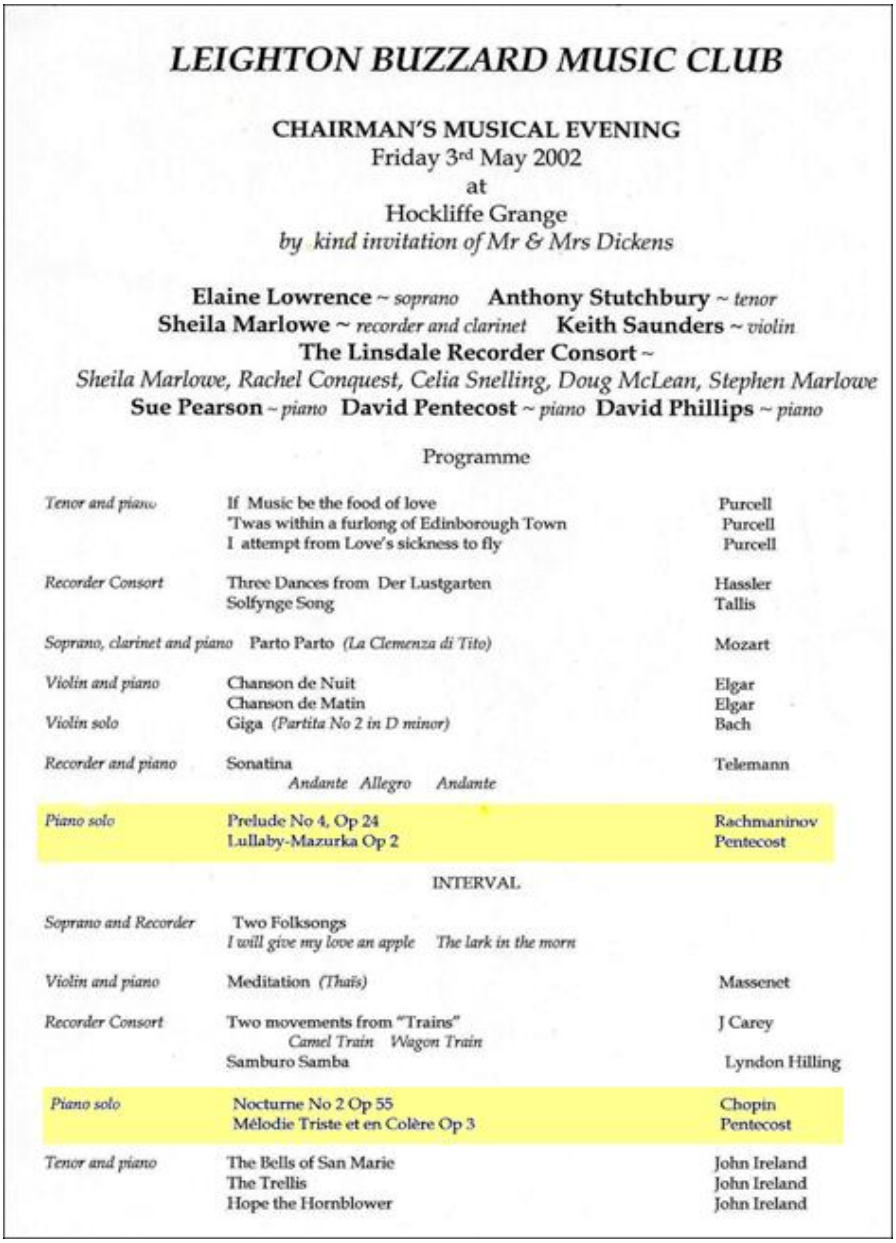
Chapter 7: Leighton Buzzard Music Club

Contents

I joined my local music club around 1999. They held monthly concerts, usually in the local library theatre, and quite often, they invited international soloists to perform.

In 2000, I spoke to the chairman, David Phillips, suggesting that I develop a website for the club, free of charge, and that I maintain it on a monthly basis, with details of the next concert. In return I would have free membership. He agreed, and I maintained the website at www.lbmusic.co.uk until 2008, by which time I had been living in Cyprus for four years. (I archived the website on 7th January 2025 at https://web.archive.org/web/20250207145827/https://www.lbmusic.co.uk/).

Once a year, the chairman held a musical evening, and I was invited to play at the May 2002 event. The programme of music is below. I played Rachmaninoff's Prelude Op.23 *(printed programme mistake)* No.4, Chopin's Nocturne Op.55 No.2, and two of my own compositions, Lullaby-Mazurka and Mélodie Triste et en Colère.



LEIGHTON BUZZARD MUSIC CLUB

CHAIRMAN'S MUSICAL EVENING
Friday 3rd May 2002
at
Hockliffe Grange
by kind invitation of Mr & Mrs Dickens

Elaine Lowrence ~ *soprano* **Anthony Stutchbury** ~ *tenor*
Sheila Marlowe ~ *recorder and clarinet* **Keith Saunders** ~ *violin*
The Linsdale Recorder Consort ~
Sheila Marlowe, Rachel Conquest, Celia Snelling, Doug McLean, Stephen Marlowe
Sue Pearson ~ *piano* **David Pentecost** ~ *piano* **David Phillips** ~ *piano*

Programme

Tenor and piano	If Music be the food of love	Purcell
	'Twas within a furlong of Edinborough Town	Purcell
	I attempt from Love's sickness to fly	Purcell
Recorder Consort	Three Dances from Der Lustgarten	Hassler
	Solfynge Song	Tallis
Soprano, clarinet and piano	Parto Parto *(La Clemenza di Tito)*	Mozart
Violin and piano	Chanson de Nuit	Elgar
	Chanson de Matin	Elgar
Violin solo	Giga *(Partita No 2 in D minor)*	Bach
Recorder and piano	Sonatina	Telemann
	Andante Allegro Andante	
Piano solo	Prelude No 4, Op 24	Rachmaninov
	Lullaby-Mazurka Op 2	Pentecost
	INTERVAL	
Soprano and Recorder	Two Folksongs	
	I will give my love an apple The lark in the morn	
Violin and piano	Meditation *(Thaïs)*	Massenet
Recorder Consort	Two movements from "Trains"	J Carey
	Camel Train Wagon Train	
	Samburo Samba	Lyndon Hilling
Piano solo	Nocturne No 2 Op 55	Chopin
	Mélodie Triste et en Colère Op 3	Pentecost
Tenor and piano	The Bells of San Marie	John Ireland
	The Trellis	John Ireland
	Hope the Hornblower	John Ireland

Chapter 8: A new electronic piano

Contents

When I was on a shopping trip to Milton Keynes, sometime around 1996, I passed by a branch of Chappell of Bond Street's music shop. Curious, seeing some new small electronic pianos through the open front door, I went in, looked around, and tried one or two of these instruments, called Clavinovas by the makers, Yamaha. I imagined that the tone would be poor and tinny sounding. How wrong I was! The sound was surprisingly good, and the touch excellent.

Then I discovered that there were possibilities using the sockets on the instrument, to connect it to other devices. And there was a recording button as well. Headphones could be plugged in - very useful for not annoying other people when practising. And there were buttons for playing other instruments, including the organ and strings. I decided to buy one, the model CLP123, which had the best piano tone.

It was obvious that the features of the instrument would allow me to compose music much more easily than when I had tried manually in childhood. Below is a photo of a CLP123.

I had to arrange to sell my beloved Chappell piano, for there was not enough space to have two instruments at home. I advertised the piano locally, and within a few days, a lady came to see it and try it. She agreed to buy it, and soon, she had arranged its collection to her house.

Yamaha CLP123

Chapter 9: Composing in the UK

Contents

I wanted to try composing again, after giving up as a youngster. I did some research on available software systems, to enable me to use the Clavinova to create printed pages of music, and I found a German system, called Cubase, which I bought in 1996. I connected my computer to the Clavinova and with enormous struggles, I learned how to use the Cubase software.

I managed to compose nearly all of my first piece, called "*Opus 1 - Theme and Variations*", which was quite a long work, for piano and oboe. I had a contact, Samantha Jones, a professional oboist, and I sent her the incomplete work, asking her to comment on it, in return for a fee of £30. She told me about a major problem with my music for the oboe. I had been misinformed about the range of the oboe, so some passages could not be played as I had written them; she sometimes had to move up by an octave. Also I did not leave enough rests for breathing, in some places. She said that it was a "good piece – in the same basic style as Johann Hummel's *'Introduction, Theme & Variations" (Opus 102)*. That was comforting to hear, and news to me about Hummel's Opus 102, for at the time, I didn't know any of Hummel's music.

I intended to re-work the piece, but I cannot do so, because it has long since been lost on a very old discarded computer. So my second piece I eventually decided also to number Opus 1. So **Opus 1** became ***Lullaby-Mazurka***, but it wasn't finished until 1999; its middle movement is in the tempo of a mazurka. It was not recorded until 2018, and is on YouTube at https://youtu.be/p5T8eNHxaFw.

I completed four more pieces throughout 1999, *Mélodie Triste et en Colère, Rondo, Fantasia and Rondo-Scherzo,* (Opus 2 to 5 respectively), having started writing them much earlier.

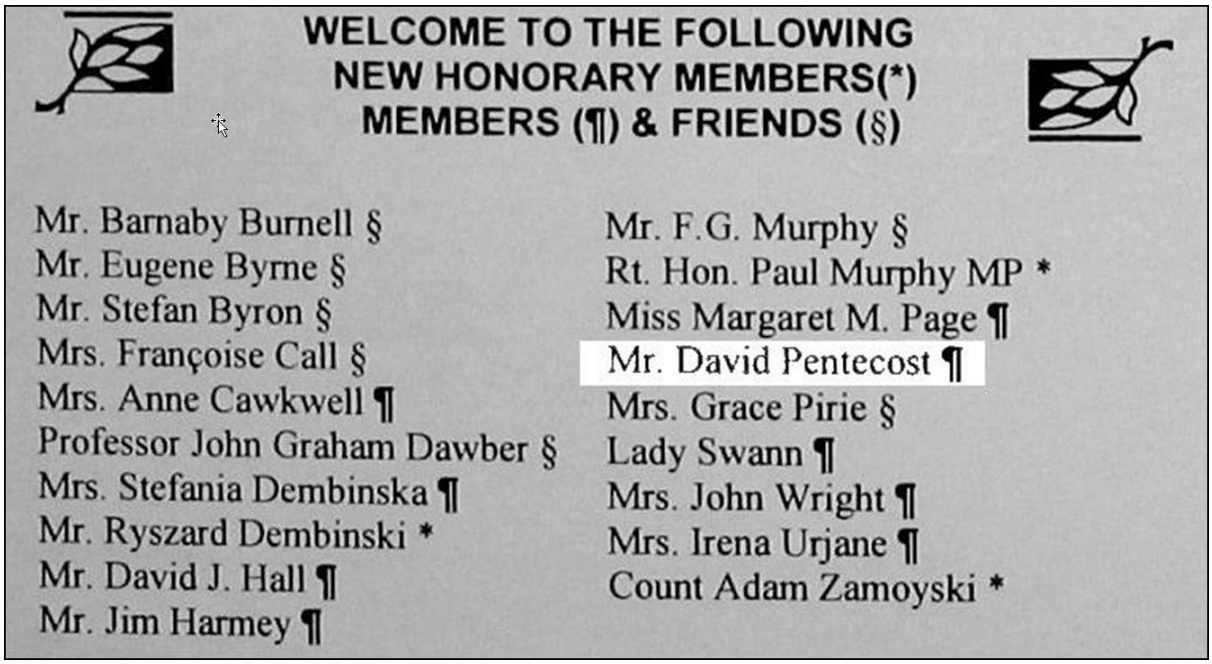
The Rondo was written just as an exercise, to see if I could write anything in the awkward time signature of 5:4. This was because I was very fond of Dave Brubeck's jazz group playing *Take Five,* which is also in 5:4 time. *Take Five* is brilliant, and I wanted to see if I could write something as catchy. I could not, and my Rondo is poor by comparison; it is not jazz either, but I wasn't trying to write jazz. I once saw the Dave Brubeck quartet play this at the Royal Festival Hall, and here is a link to one of their performances: www.youtube.com/watch?v=PHdU5sHigYQ

Opus 2 (***Mélodie Triste et en Colère)*** I am very pleased with, and it was not recorded until 2017; it is on YouTube at https://youtu.be/OfcxzPjesRk. Extensive notes about this piece, are in Chapter 11, before the description about Opus 21. The Opus 3 *(Rondo)* and the Opus 5 (*Rondo-Scherzo),* I was not pleased with, and they are no longer available to the public.

But **Opus 4** (***Fantasia)*** is a much better composition, in eight movements; it is fairly easy to play, except for three similar but difficult fast passages which appear in the work. I spent several days practising and recording this work, movement by movement, in October 2024, and finally produced a good recording on 15th October. During the process, I made a few corrections to the score and uploaded its 4th edition to the sheet music websites sheetmusicplus.com and sheetmusicdirect.com. The Opus 4 video is on YouTube at https://youtu.be/lQcNDv6yHcw.

Chapter 10: The Chopin Society (U.K.) Contents

Above is a photo of Milenka Engleman, taken in Cyprus in 2005. She came here with a mutual friend, to stay with me for a holiday. She belonged to the Chopin Society in London, as a result of her boyfriend's being a member, and she persuaded me to join, in 2001. Had it not been for her, I would almost certainly not be writing this book.



WELCOME TO THE FOLLOWING NEW HONORARY MEMBERS(*) MEMBERS (¶) & FRIENDS (§)

Mr. Barnaby Burnell §
Mr. Eugene Byrne §
Mr. Stefan Byron §
Mrs. Françoise Call §
Mrs. Anne Cawkwell ¶
Professor John Graham Dawber §
Mrs. Stefania Dembinska ¶
Mr. Ryszard Dembinski *
Mr. David J. Hall ¶
Mr. Jim Harmey ¶
Mr. F.G. Murphy §
Rt. Hon. Paul Murphy MP *
Miss Margaret M. Page ¶
Mr. David Pentecost ¶
Mrs. Grace Pirie §
Lady Swann ¶
Mrs. John Wright ¶
Mrs. Irena Urjane ¶
Count Adam Zamoyski *

The Chopin Society holds music events, mostly piano recitals, these days in Westminster Cathedral Hall, where the Society has its Steinway piano. The pianists are nearly always well-known international performers. I attended several such events around the turn of the century in other locations.

Westminster Cathedral Hall

As well as these regular monthly recitals, the Society held private concerts a few times annually, where only members of the Society were allowed to perform, playing to each other and to friends. These Members' Matinées were usually held in private residences. At my first Matinée, I played a Chopin Nocturne, a Rachmaninoff Prelude, and finally my Opus 1 composition, *Lullaby-Mazurka*.

I played at five of these Members' Matinées, as they were called, until I moved permanently to Cyprus. My sixth and last one, took place on 2nd July 2023, after a gap of nineteen years. This was the only such concert at which I played only my own compositions.

Having moved to Cyprus, I remained a Friend of the Society. In 2021, I donated to the Society, a copy of my bound volume of compositions up to Opus 55. Since 2021, I improved some of these compositions, generally when recordings were being made, so the bound volume is in places out of date.

The latest versions of my compositions are on the website at https://www.sheetmusicdirect.com/Search.aspx?query=%22David%20Pentecost%22 – some printed copies may be out of date. (On 7th February 2025, I archived a copy at https://web.archive.org/web/20250207181731/https://www.sheetmusicdirect.com/en-US/Search.aspx?query=%22David%20Pentecost%22).

The programmes for the Members' Matinées which I attended, are on this and on the following pages.

Sunday 7th April 2002 at 3.30pm

The Chopin Society
proudly present their Third

MEMBERS' MATINEE

PROGRAMME

JOHN BIRCH

GRIEG	In my Native Country Op.43/3
	Popular Melody Op.12/5

ROSE CHOLMONDELEY

CHOPIN	Barcarolle Op.60

DAVID PENTECOST

CHOPIN	Nocturne No.16 Op.55/2
RACHMANINOV	Prelude Op.23/4
PENTECOST	Lullaby-Mazurka

STEFAN BYRON

CHOPIN	Polonaise in Ab Op.53

I * N * T * E * R * V * A * L

STANLEY HILL

HANDEL	Largo in G
ADDINSELL	Warsaw Concerto

ZBIGNIEW CHOROSZEWSKI

IRVING BERLIN	Medley

PAUL ULMAN

HAYDN	Sonata in G minor XVI:44
RACHMANINOV	Etude tableaux No.2 Op.39

THE CHOPIN SOCIETY

Sunday 6th October 2002
at Petersham Lodge, Richmond

4TH MEMBERS' MATINEE

Josephine Loewenstein	**MOZART**	Sonata in Bb KV282 (189g) Adagio Minuetto 1/ Minuetto 2
Mary Leonard	**CLEMENTI**	Sonata in D Op.26 No.6
	CHOPIN	Prelude in E minor Op.28 No.4
	BRAHMS	Rhapsodie in Eb Op.119 No.4
Zbigniew Choroszewski	**VIENNESE MEDLEY by STRAUSS, LEHAR, KALMAN & SIECZYNSKI**	
Paul Aleksander Ulman	**RACHMANINOV**	Prelude Op.23 No.1
	LISZT/VERDI	*Rigoletto* Concert Paraphrase
	I*N*T*E*R*V*A*L	
John Birch	**CHOPIN**	Waltz Op.69 No.1
Robert Duirs	**CHOPIN**	Waltz Op.69 No.2
Stanley Hill	**CHOPIN**	Waltz Op.64 No.2
	DEBUSSY	Clair de Lune
Rose Cholmondeley	**DEBUSSY**	Prelude and Toccata from *Pour le Piano*
David Pentecost	**SATIE**	Gnossienne No.5
	PENTECOST	Fantasia Op.5
Nicholas Wickham-Irving	**BERKELEY**	4 Concert Studies Presto Andante Allegro Allegro

You can see above, that I played not only the Satie Gnossienne, but also my own best composition at the time: *'Fantasia'.*

THE CHOPIN SOCIETY

Sunday October 12th at 3.30pm
2003

The Chopin Society presents a

MEMBERS' MATINEE

at Petersham Lodge

By kind permission of
Prince and Princess Rupert Loewenstein

BEETHOVEN	from Sonata in F minor Op.2 No.1: Allegro Prestissimo	Rose Cholmondeley
CHOPIN	Nocturne in B major Op.32 No.1	David Pentecost
CHOPIN	Prelude in Eb minor Op.28 No.4	
CHOPIN	4 Mazurkas Op.41: 1. in C# minor 2. in E minor 3. in B major 4. in Ab major	Nicholas Wickham-Irving
SCARLATTI	Sonata K.24	Benjamin Grosvenor
CHOPIN	Berceuse in Db Op.57	
CHOPIN	Fantasie Impromptu in C# minor Op.66	
CLEMENTI	Sonata in D Op.32	Mary Leonard
CHOPIN	Etude Op.25 No.1 in Ab "The Harp"	
CHOPIN	Valse Op.64 No.1 in Db "Doggy Valse"	

THE CHOPIN SOCIETY

Sunday November 7th at 3.30pm

2004

The Chopin Society presents a

MEMBERS' MATINEE

at Petersham Lodge

By kind permission of

Prince and Princess Rupert Loewenstein

MOZART	2nd mvt. Concerto in C KV.246	Josephine Loewenstein & Edith Hogben
CHOPIN	Nocturne in C# minor Op. Posth.	Josephine Loewenstein
CHOPIN	3rd mvt - Largo - Sonata in B minor Op.58 Prelude in C# minor Op.45	David Pentecost
CHOPIN	Ballade in G minor Op.23	Rose Cholmondeley
OGINSKI	Mazurka in G; Mazurka in A minor Polonaise in A minor - "From the Fatherland"	Iwo Zaluski
SCARLATTI	Sonata in A Longo 495	
CHOPIN	Impromptu in Ab Op.29	Mary Leonard

I * N * T * E * R * V * A * L

BEETHOVEN	Sonata Op.27 No.2	
BACH/BUSONI	Chaconne	Stanley Hill
DE CURTIS	Non ti scordar di me	
ROSE	Holiday for Strings	
WIENIAWSKI	Kujawiak	Zbigniew Chorozewski
MUSSORGSKY	Excerpts from "Pictures at an Exhibition"	Paul Ulman
STRAVINSKY	Serenade in A in 4 movements	Nicholas Wickham-Irving

THE CHOPIN SOCIETY

MEMBERS' MATINEE

June 5th 2005 at 3.30pm

held at
44 Bassett Road W10
by kind permission of Lady Rose Cholmondeley

The concert takes place in the Music Room at the top of the house

	David Pentecost
CHOPIN	Contredanse
BEETHOVEN	Scherzo from Sonata Op.2 No.2
	Josephine Loewenstein
CHOPIN	Nocturne No.19 in E minor Op. posth.
	Peter Ray
CHOPIN	Nocturne in Eb Op.9 No.2
	Stanley Hill
CHOPIN	2 Valses: Op.34 No.2 Op.64 No.1
	Rose Cholmondeley
SCHUMANN	4 of the *Scenes from Childhood* Op.15
	Peter Jamieson
SCRIABIN	Etude Op.2 No.1
MENDELSSOHN	Prelude in E minor Op.35 No.1
	John Birch
MOZART	Andante cantabile from Sonata in C K330
	Paul Ulman
BRAHMS	1st movement: *Allegro non troppo ma energico,* From the Sonata in F# minor
GLUCK/SGAMBATI	Melodie

In March 2023, I contacted Gill Newman, secretary of the Chopin Society, to ask if there would be a Members' Matinée concert in the summer, and I was told that there would be one on 2nd July. We agreed that I and my pianist friend in Cyprus, Tatiana Stupak, would play, and in order to qualify to perform, we each upgraded from Friends of the Society to full membership once more.

The Chopin Society UK presents
A MEMBERS' MATINEE

Sunday July 2nd 2023 at 4.00pm
at Petersham Lodge
with many thanks to HSH Princess Josephine Loewenstein

Programme

SCARLATTI	Sonata in B minor K.27	*Rose Cholmondeley*
SCARLATTI	Sonata in C K.159	*Rose Cholmondeley*
BACH	from French Suite No.5: Allemande; Courante; Sarabande; Gavotte	*Gina Walek*
MENDELSSOHN	Lieder ohne worte No.6: Venetian Gondolier	*Alan Rainer*
GRANADOS	The Maiden & the Nightingale	*Charles Bicheno*
GERSHWIN	3 Jazz Preludes	*Marika Cassina*
FAURÉ	Elegy Op.24	*Yurie Lee (cello) &* *Adam Repa (piano)*
	*I * N * T * E * R * V * A * L*	
QUILTER	from 3 Pieces Op.16: Summer Evening No.2	*Leo Charlton*
PENTECOST	Prelude Op.66	*David Pentecost*
PENTECOST	2 Nocturnes, Op.65 & 68	*David Pentecost*
DEBUSSY	Les Cloches à travers les Feuilles	*Adrien Schmitt*
CHOPIN	Mazurka in A minor Op.17	*Adrien Schmitt*
CHOPIN	Mazurka in Ab Op.59	*Adrien Schmitt*
CHOPIN	Etude in C major Op.10 No.1	*Alexander Schmitt*
CHOPIN	Nocturne in C minor Op.48 No.1	*Angelica Cayzer Anelli*
CHOPIN	Grande Valse Brillante in Eb Op.18	*Angela Fogg*
CHOPIN	Ballade No.1 in G minor Op.23	*Tatiana Stupak*

We flew to London on 29th June 2023, and we both needed to practise before the concert on 2nd July. Before leaving Cyprus, I had contacted the director of Steinway & Sons in London, asking if we could reserve a practice room for a total of four hours, spread over two days, and this was duly arranged at Steinway's headquarters in London, in Marylebone Lane at the impressive Steinway Hall. They charged only £15 per hour, which I thought was a very reasonable price.

Steinway Hall, London

Me, playing on 2 July 2023 at Petersham Lodge

At this last concert, I played three pieces which I had recently composed. I also made a video of the entire event, which I sent to the Society's secretary. Tatiana Stupak and I gave away free copies of her first CD of seventeen of my compositions; (see more about the CD in Chapter 12). I created a video of myself playing at the concert, and posted it on my YouTube channel, where it can be seen at https://youtu.be/lYmwsukqoCw. The sound quality was not the best, and I made a few mistakes, so I added links to the same three compositions in the description underneath the YouTube video, where the music can be heard with more clarity and accuracy.

Subsequently, the Society's secretary wrote to the pianists who played, to ask them if they would like a copy of their performances, and to ask anyone who wasn't able to obtain one of Tatiana's CDs, if they would like me to post one to them.

Petersham Lodge is the home of Princess Josephine Loewenstein, and she was present to hear us all play; I had not met her since I played at her home in 2004. Her house is a grade two listed building, and it has a fine garden. It is about a hundred yards from the Thames, where there is a picturesque walk by the river. Photos taken by my daughter at the Lodge are below.

Me on the lawn, and the lake at the end of the garden

This concert was most memorable for Tatiana, because it was her first Chopin Society event, and memorable for me in particular, because my daughter Denise and my former wife Kay were there. It was nerve-wracking for Tatiana, because she was scheduled to play last; the music programme had been organised by the Society's president, Rose Cholmondeley, so that the Chopin works were played last, and in increasing levels of difficulty; nevertheless, Tatiana played very well.

The President reported on the event in the Autumn 2023 edition of the Chopin Society's Newsletter, at archive.org/details/current-newsletter/page/18/mode/1up, where the following extract can be seen on page 18:-

> David Pentecost, who played at one of the first Petersham Lodge Matinées 20 years ago, came over especially from Cyprus together with his friend Tatiana Stupak, a Russian pianist who runs a music school in Cyprus. She gave a marvellous performance of Chopin's first Ballade, its difficulties presenting no problem whatever to her. David played some of his own compositions, which were particularly attractive.
>
> During the afternoon he filmed the proceedings, and is kindly offering to email any of the musicians with an MP3 video file of their performances. Also he has free CDs by Tatiana available for simply the cost of postage & packing.
>
> Please contact David on *djpentecost@hotmail.com* if you want to take him up on either of these offers.

Late in 2024, I asked Gill Newman about the exact date of the monthly concert at Westminster Cathedral Hall in May 2025. I was told that it would be on Sunday 25th. At the time of writing (January 2025) Tatiana Stupak and I plan to go to this recital, which will be our first such event at this location, and probably my last one.

Chapter 11: Composing in Cyprus

Contents

I first visited Cyprus in 2003 with my daughter Denise, to find a property to buy. In the following two years, I lived in England during the summers, and in Cyprus at other times. After that, I became a permanent resident in Cyprus.

An early essential purchase for my Cyprus flat was another Clavinova, having left my first one at home in Leighton Buzzard. Nakas Music, which was then near the Kourion roundabout in Limassol, was the best place to buy a Clavinova, so that is where I bought this instrument:

Yamaha Clavinova CLP120

The computer (far left), printer, screen (showing music), keyboard and mouse can be seen. The audio interface connecting the computer to the piano, is a Steinberg model UR22 (photo below), and it stands on the left end of the piano. A PageFlip automatic electronic page turner is on the floor, left of the pedals.
In 2003 I bought a different software system for producing music notation, called Sibelius, which I think is today (2025) the most popular software available to composers. My first task, was to learn how to use Sibelius 3, with the help of the user guide; see photo below. I now use the Sibelius Ultimate edition.

The next task was to convert my first five compositions completed in 1999, to work with the Sibelius software, in order to produce printouts of the music in a new standard format. It was possible, but too complicated to do the conversion electronically, so I re-keyed the notes and annotations directly into Sibelius.

Sibelius software manual and the Steinberg audio interface

In 2008, I composed just two pieces of music: **Opus 7** ***Waltz*** and **Opus 8**: ***Song without Words***. Recordings of these played by Tatiana Stupak, are on YouTube at https://youtu.be/Ok__WH5XSP0 (2018) and https://youtu.be/WHTG-ITOTz8 (2017) respectively.

In 2009 I returned to the UK for a few weeks, to free up the ground floor room in my house in Leighton Buzzard, because my letting agents wanted to rent it out. The room was full of many of my things, including my first Clavinova. There was no time to advertise it for sale, so in a hurry, I gave it to the music department of Vandyke secondary school, In Leighton Buzzard, where my son and daughter had been educated. The school was very pleased to have it, for it was better than their other instruments. Here it is, taken off its stand for easy transportation to the school:

CLP 123 Clavinova ready for transportation

Opus 9. I did no more composing until 2012, when on 8th April, I attended a piano recital at the Rialto Theatre in Limassol, given by Cyprien Katsaris. He played as an encore, Alexander Siloti's arrangement of Bach's Prelude, BWV 855.

Siloti had been a pupil of Liszt, and his arrangement of the Bach work had transformed it in an unusual way: he had transposed the key from one sharp to two sharps, and had moved the bass clef music line up to the treble clef; in the left hand,

Siloti's version comprised some chords, with far fewer notes than Bach had had in the right hand; Siloti had mostly just two simple chords in the left hand in each bar.

I quickly realised that Siloti's arrangement could be much enhanced by the addition of more notes in the left hand, to create a more active and flowing melody. The left hand could also be played more strongly, giving emphasis to its melody. The result would produce a more romantic sound to the work.

I set about writing my arrangement, and produced a sheet music version quickly, by photocopying the Siloti version, and then using photo editing software, to insert the extra notes. I posted it to Cyprien Katsaris in Paris, asking for his comments. He emailed me on 5th May, saying "Your version sounds extremely nice". Judging from what he also said, (that he wanted to stick with the Siloti version, which he had memorised and played so many times), I realised that it would be very confusing to learn another version, and to have two versions of one piece in one's head.

In 2014, I set about keying my version of the prelude into the Sibelius software, to produce a much better looking printed version of the prelude: my **Opus 9**. A recording of this ***Prelude*** is on YouTube at https://youtu.be/iQB9aGhd7DY, played by Tatiana Stupak in 2021.

I then had Bach's style and rhythms so firmly in my mind, that I decided to write a prelude of my own, but inspired by Bach. The result was completed in 2014, as my **Opus 11 *Prelude***. It can be seen on YouTube at https://youtu.be/meGzbyg1aE4, played by Tatiana Stupak in 2020.

Opus 10. At about the same time, I heard a song on BBC Radio 3, '*A Chloris'*, by Reynaldo Hahn. I was captivated by it, and determined to buy the sheet music. But I could not find a piano version – only the voice line and piano accompaniment version seemed to be available, which I bought and downloaded.

Spurred on at having written the arrangement of Siloti's own arrangement of a Bach prelude, I determined to produce my own arrangement of *'A Chloris'*, for piano solo. I am very pleased with the result: it is my **Opus 10, *A Chloris***. It seems that other people have had the same problem, wanting a piano solo version, and they began to buy my version, which I had put up for sale on the Internet. *A Chloris* is a beautiful song; for the lyrics, Reynaldo Hahn applied words from an early 17th century French poem. A wonderful sung version was made by the South African singer Pumeza Matshikiza, and it can be heard at: https://youtu.be/0iwTEIsM9UI. Her interpretation of the work is beautiful and powerful. I made a live recording in February 2018 of my piano solo arrangement, played by Tatiana Stupak, which can be seen on YouTube at https://youtu.be/SHE1WnQZO5g. Soon afterwards, I also made my own sound recording of A Chloris, but I did not put it on YouTube until May 2023, when I added a series of very beautiful countryside scenes; the result can be seen at https://youtu.be/9F56zx9UeNk.

Opus 6 is the last piece which I wrote in 2014, is called ***Reverie***, a gentle romantic style work, which I wrote for my grandson; I hope that one day he will play it. There is a recording of Reverie on YouTube which I filmed in 2022; it can be seen at https://youtu.be/rbHyYq4jFnE; more details about this event are set out in Chapter 13. An earlier, studio recording, made by Tatiana Stupak in 2017 can be seen at https://youtu.be/FMLLTl9bgv8. It is interesting to notice how different from each

other the two interpretations of the work are, having been played by different pianists.

In 2015, enthused by writing *A Chloris*, I decided to arrange another song, for which again I could find no piano solo version. It is Richard Strauss' *Zueignung.* I had been familiar with the song for a long time, having a cassette tape recording of it sung by Kiri Te Kanawa. I arranged the work for piano solo, and published it as my **Opus 14, *Zueignung***. I recorded Polina Marchenko playing my arrangement, in 2023: see https://youtu.be/PvH_y_Ixc7E.

I then arranged Puccini's ***Musetta's Waltz*** for solo piano, also in 2015 as **Opus 15. (**As at February 2025, there was not yet a recording of this work).

My last two compositions in 2015 were ***Etude*** (**Opus 12**), and my first ***Nocturne*** (**Opus 13**). Both pieces were influenced by Chopin; indeed the *Etude* uses the same rhythmic idea which Chopin employed in his *Etude* No.26. Liszt was fond of playing this Chopin study, and it was the last piece his friends ever heard him play, in 1886. My Etude is on YouTube at https://youtu.be/jiAllP6yn04, played by Polina Marchenko. The Nocturne was first played by Tatiana Stupak in a recording studio, and it can be seen at https://youtu.be/gaqszAZZXFA. It was later played at a concert in Belgrade in February 2024 by Ksenia Loseva (https://youtu.be/GXOwsnOfjzo).

In 2016 I wrote **Opus 16**, a four page work called ***Theme and Variations***, which I updated, played and recorded in November 2024; this recording is now on YouTube at https://youtu.be/xpfTKzRG07M.

Opus 17, an ***Etude*** followed; I called it a study, because its purpose is to practise legato playing with minimal use of the pedal; I recorded Tatiana Stupak playing this in 2017, and it is on YouTube at https://youtu.be/CgdC_5A_yOs.

Two more Nocturnes followed in 2016, in quick succession. The first of these (***Nocturne***, **Opus 18**) I dedicated to my pianist friend Tatiana Stupak, after I had sent it to her for her opinion, and she replied that she liked it very much. She was a member of my Limassol Pianists' Circle (see Chapter 14). It is one of her favourite pieces, and she has played it in public at several of her concerts; her studio recording of it, is on YouTube at https://youtu.be/DrcnhlERFGk. The second of these Nocturnes, **Opus 19,** was played by Tatiana Stupak for a 2021 CD recording, and it is on YouTube at https://youtu.be/7h5hksfV-BE.

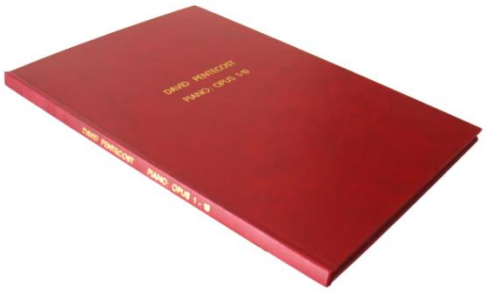
The Opus 19 Nocturne, is the last work included in the first bound volume of my compositions. I had four copies made in 2016 by Lellos Bookbinders, in Limassol. I did the printing, they the binding, and they did a very professional job for me.

In retrospect, it was a mistake to produce a book at all, because subsequently some of the works I revised in minor ways, so anyone with the book wanting to play a piece should really download the most up-to-date version from the Internet.

I had little hope initially of having my music published, and none whatsoever of making any money from the occupation. Professional music publishing companies had no interest in publishing works from unknown composers.

There are four copies of my first music book. The first I gave to my grandson, hoping that one day he might play some of them. Two I gave to my pianist friends Tatiana

Stupak and Natalia Lezedova, and the remaining copy I kept. This very limited edition was not strictly published, because it was not made public. A photo of the book is below.



My first bound volume of compositions

Opus 20. (There is no Opus 20 music composition, because the printed book shown above was allocated the ISMN number 20. I always made my opus numbers the same as the ISMN serial numbers).

****

It was a welcome discovery in 2014, when I found that it was possible for me to publish my sheet music free of charge on the Internet at www.sheetmusicplus.com. I uploaded my compositions there since then, as soon as each one was completed. The compositions can be downloaded for a small fee and then printed by anyone coming across them. I was also able, where sound and YouTube recordings were available, to upload these to sheetmusicplus.com

Music at sheetmusicplus.com made me very little money – perhaps one or two sales per month, each for a few dollars, to buyers all over the world, but mostly in the USA. But the sales should continue indefinitely, long after I am no longer around. Thus far, it is my arrangements of other composers' works which have been selling, rather than my own original works.

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Now I shall digress, to tell a story about what happened to me on 28th May 2017, concerning one of my compositions. It was early in May, when Tatiana Stupak had encouraged me to go with her to a small concert at a Limassol music school, where she introduced me to a pianist friend of hers, Natalia Lezedova, who lived in Paphos. At one point, the two of them said that they needed to discuss some business, and made it clear that I was not wanted! I did not know that they were hatching a plot to surprise me. On 27th May, Tatiana insisted that I should go with her the next day, to hear a recital being given by Natalia at the Technopolis 20 Cultural Centre in Paphos. I was not really keen to go, because I did not like the drive to Paphos. She 'bullied' me into accompanying her, and I was surprised that she was not going to drive – she had organised a friend to drive us there. I thought that this was extraordinary. We were late (often the case with Tatiana), but we just managed to make it to the venue and get a back row seat, as the recital was about to begin.

Natalia played her recital very well, and at the end I was wondering why Tatiana had been so insistent that I should go with her. Then Natalia stood up, and announced to the audience that there was a composer in the house, and that she was going to play one of his compositions. I then understood what all the fuss and the plotting, a few weeks earlier, had been about.

She was about to play my Opus 2 composition, *Mélodie Triste et en Colère*, which has some difficult passages in it. I was concerned, when she sat down at the piano without any sheet music. I was astonished that she had taken the trouble to memorise the piece. She played well, and it was the first time that I had ever heard one of my compositions being played in public. I remember being amazed at how well it sounded. Her recording is at https://youtu.be/OfcxzPjesRk.

After the concert on 28th May 2017 – Natalia next to me, dressed in red.

After that digression, I now resume the story of my compositions.

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My next work, **Opus 21**, was a ***Prelude*** in C major, started in November 2016, and finished late in 2017. It is not a romantic sounding piece at all – a little 'baroqueish'; it may be best to play it with minimal use of the pedal. A recording is at https://youtu.be/7145VsVlfx4.

I wrote my second ***Fantasia***, **Opus 22**, in 2017, publishing it in December. It is in seven movements, starting and finishing in waltz time. Some sections I have marked to be played without pedal. A recording is at https://youtu.be/K9pX9BFw9Yg.

Opus 23 I finished late in 2017. It is a ***Prelude*** with similar characteristics to Opus 21. I made a recording myself in 2024, which is at https://youtu.be/JQ9T-Je68X4. In 2024, I paired it with the Prelude, Op.54, using both works to show photographs of Old Tallinn in Estonia, which I had taken years before, on two holiday visits to the town.

Opus 24 I published in December 2017. I returned to my favourite form of music – the ***Nocturne***. It was my fourth such work, and written in four movements, the last being a repeat of the first movement. It is an extremely expressive piece, written in four different keys, with changes of tempo and contrasts of volume from very soft to

very loud. It is one of my favourite pieces. I made a video recording in 2024, using a soundtrack which I played and recorded in 2018, and it can be seen at https://youtu.be/1ubprynb20Y.

Another ***Nocturne*** quickly followed: **Opus 25**. It is not quite as romantic as Opus 24, and is a little unusual in that it has a four bar staccato section, which appears twice in the piece, providing a sudden contrast in style. I filmed Tatiana Stupak playing this in 2021, and in 2023, I uploaded it to YouTube at https://youtu.be/qENHJeY6MQE.

I liked the first twelve bars of Opus 25 so much, that immediately after finishing the Nocturne, I wanted to write some variations on those twelve bars. And so appeared my second ***Theme & Variations***, **Opus 26**, completed a few days after I finished Opus 25. A recording I first made in 2018 was originally unlisted on YouTube, and it needed recording again, because of poor sound quality. In October 2024, I began converting the original sound recording via an artificial intelligence program to midi sound format, and then I did some editing to remove some imperfections introduced by the AI software. The improved quality recording of Opus 26 is on YouTube at https://youtu.be/WmD0EQ_Z7O4.

The next year, 2018, and most of 2019 were barren of music by me. I was so occupied with writing my second autobiography: 'My Working Life', and helping Tatiana with her music career (see Chapter 15). During this period, she held more than fifty music events. ('My Working Life' is available to read and download at https://archive.org/details/my-working-life-e-book-edition-3_202306).

In December 2018, I started experimenting with a different method of creating music: by improvisation. I was just sitting at the keyboard and letting my fingers play whatever came out of my head. Some good tunes were lost, and I could never remember them. So I decided to record the soundtracks during these short sessions at the keyboard. If I was playing on my Clavinova, I would use the instrument's own recording feature; if I was on a conventional piano, such as at Tatiana's music school grand piano, I would use my video camera.

For music captured on the Clavinova, I would connect the headphone output socket on the Clavinova to the microphone input socket on my computer, and use the computer's sound recorder software to capture the improvisation as a .wma file. For music recorded on my video camera, I would connect the camera cartridge to my computer, to copy the recording, and then extract the soundtrack from the recording, using my video editing software, Cyberlink's PowerDirector. The resulting sound-track file would be laboriously manually input to the Sibelius music notation software for editing and subsequent publication.

In January 2019, I published one piece, **Opus 27,** a simple ***Prelude***, which I had improvised on 19th December 2018. With all my improvisations, there are mistakes – some wrong notes are hit and there may be a bad section, needing to be deleted. And on listening to the recording, sometimes it is clear that a new section needs to be written for insertion after a passage which seems unfinished. But in this case, I decided that the improvisation was good enough to warrant only a few improvements, and I made them, creating Opus 27. I recorded the piece in 2019, but I did not create a video for it until June 2024, when I published it on YouTube at https://youtu.be/DcxpOML4oME.

Another improvisation I recorded on 19th December 2019: a short piece in dance rhythm, which I called ***Impromptu Dance***, **Opus 28**. I filmed Tatiana Stupak playing this for her CD published in 2021, and in 2023, I uploaded the video to YouTube at https://youtu.be/yICqHpAQ29E.

I kept practising music creation by improvisation throughout 2019, and I was surprised at how much better, with increasing practice, I became at music making, using this method. I had never envisaged myself as an improviser at all, and had been useless at it before December 2018. It was such a surprise at how the ability appeared from nowhere, without any training. I do not know how one can be taught to improvise.

Opus 29. On 15th January 2019, I recorded an improvisation, in a very different style: a kind of slow, dreamy, jazzy modernistic piece, which surprised me very much. I had never produced anything like this music before. It seemed to me that the result was good, but not very suitable as a piano solo piece. However, it would be excellent as an accompaniment to a video – a relaxing video, with scenes of nature. I used for the beginning and end of the video, two short sections of the video which I made during my hot-air ballooning holiday in Cappadocia in 2019. The big central section of the video I filled with some of my own still photos, and some photos and videos which were available as free downloads from the Internet. I called the resulting recording ***Relaxation***, and it is on my YouTube account at https://youtu.be/NkiaGbbswdw. I have never had enough time or inclination to produce sheet music for this quite complex work.

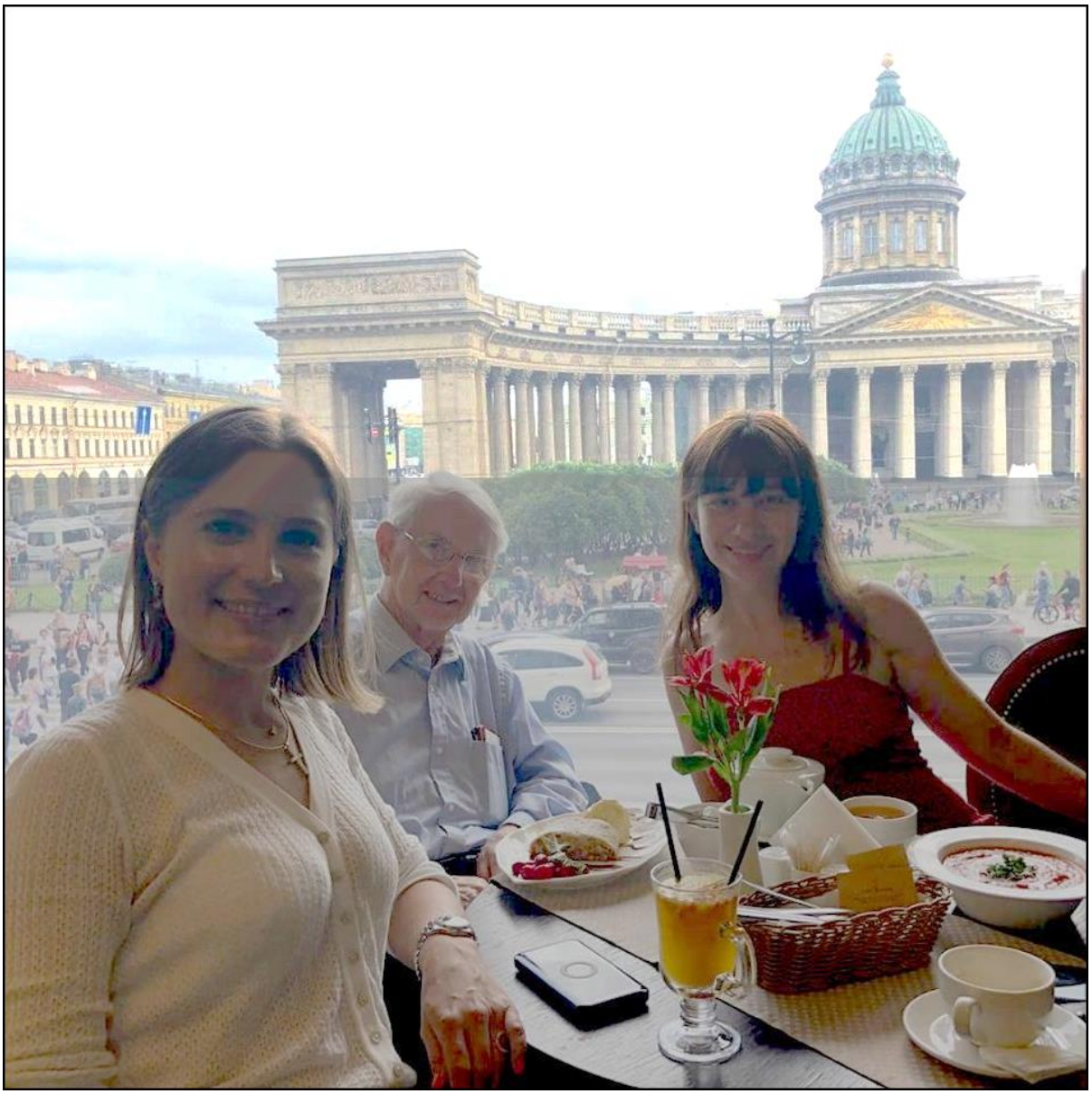
Opus 30 is called ***Dreaming***. I recorded the soundtrack in January 2020. It is a fairly simple piece in three movements written in C major. It probably started life as an improvisation. In 2023 I uploaded it to YouTube at https://youtu.be/K2w4FuV__MM.

Opus 31 is a slow gentle, mostly quiet ***Prelude***. The left hand bears some resemblance, not in the tune, but in the rhythm and style, to the left hand of Chopin's Prelude Op.28, No.4. I think it started life as an improvisation, in May 2019, and was completed in November. Tatiana Stupak was giving a recital at Limassol's Rialto Theatre on 30th January 2020. I was there, and I took the opportunity to play Opus 31 during an interval in her rehearsal. A friend of hers heard me playing, began filming me and the empty theatre, but not until after I had starting playing; so the film was incomplete. I had recorded myself playing the piece on 11th January 2020, so I used that soundtrack, and in 2023, I extracted still photos from the 30th January film, and the resulting video can be seen on YouTube at https://youtu.be/tTUt_jA6Z10.

Opus 32 resulted from an improvisation recorded at home on 19th May 2019. It is a short 32 bar piece, and I thought it apt, considering its length and method of creation, to call it ***Petit Impromptu***. I finished composing the piece in November 2019. Later, I filmed Tatiana Stupak playing it at Limassol's Pattihio Theatre, for her 2021 CD, and I published the recording in 2023 at https://youtu.be/tG-8Ml2kfaY.

What an explosion of creativity I had during November, December and early January! On 5th and 6th January 2020, I published nine compositions. This was as a result of my decision to ignore all end-of-year and new year celebrations, in order to concentrate on writing music. Those nine pieces were Opus 28 and 30 to 37. A tenth piece Opus 29, I did not like, and I scrapped it, having already allocated opus numbers to the other nine pieces.

Opus 33 and **Opus 35**. There is a story to tell here. I was on holiday in St. Petersburg in August 2019. I went with Tatiana Stupak, and we met her school friend Natasha Gergieva, (daughter of the famous Russian conductor Valery Gergiev). One evening, we went to the St. Petersburg Musical Comedy Theatre, to see Tchaikovsky's Swan Lake ballet. During the interval, we came out to a decorative large ante-room, where people were gathering for drinks. I noticed a grand piano in a corner, and cajoled Tatiana into playing something, if the instrument were not locked; I tried it - it was open. She and Natasha said something to each other, and Natasha sat down to play a Chopin Nocturne from memory. Tatiana then played most of my Nocturne Opus 18.



Tatiana, me and Natasha in St Petersburg

Then they both ganged up on me, and insisted that I play something. I responded "But I have no music!" That was not a good enough reason for them, so I was obliged to sit down and play! I had to improvise, because I have never been able to memorise music (not even my own). A crowd had been gathering near the piano, while the girls were playing, and with some trepidation, I put my fingers on the keys, and hoped that something which was not rubbish would come out of my head. Fortunately, a quite nice melody (a waltz) appeared after a hesitant introductory few

bars. It was just a short piece, which I ended as soon as I reasonably could, before continuing too long and making a mess of it. I did not know whilst I was playing, that more and more people had stopped to listen and some of them were filming me. When I stopped and closed the piano lid, a burst of applause and cheers greeted my ears, and Tatiana said "Well done!", whilst still filming me. (I did not realise that she had been filming me on her smart phone).

That video was soon on Facebook of course. When I listened to the recording of the waltz on 18th December, I thought that it was not really long enough to publish as sheet music. I decided to extend it, to make it a longer waltz. But should I still publish the short version? I decided to formalise the short form of the original music, and I wrote down the notes, using Sibelius music notation software; it was obvious to me that I had to call it ***St. Petersburg Waltz***. Next day, I posted the original St. Petersburg video recording (including mistakes) on my YouTube account, (at https://youtu.be/N2vgKPJ4SvE), with a note that the sheet music was available for down-loading from SheetMusicPlus.com, having first recorded a better soundtrack and posted it to SheetMusicPlus.com. I filmed Tatiana Stupak in 2021 playing the piece for her forthcoming CD; the video is at https://youtu.be/PMd7zTe3Hdg.

In 2019 I proceeded to extend the music into a full-scale work, which I called simply *Waltz*, Opus 35, with a sub-title, saying that it was a development of the St. Petersburg Waltz. I completed the **Opus 35 *Waltz*** on 23rd December, and published it as sheet music on 6th January 2020; I recorded the soundtrack in January 2020. In April 2023, I decided to make a video using the soundtrack, and I searched the Internet for a suitable film of dancers waltzing. I found an ideal waltz video made by Michel Kucharczyk, and I emailed him, asking permission to use the vision track. He agreed, and after some difficulty synchronising my sound recording with the movement of the dancers, I succeeded in making a very good YouTube video, which can be seen at https://youtu.be/FFw2O4McIF0.

Opus 34 is my third ***Fantasia***. It started life as an improvisation, which I recorded at home on 5th June 2019. It is in seven sections, and in two keys. There is a 16 bar staccato section, which is to be played without pedal. This is one of my favourite compositions, but there is not yet any complete recording of the work. There may be a link in due course on my website.

Opus 36 is a short ***Prelude*** – just 32 bars. It began life as a 16-bar improvisation, on 28th December 2019. I improved the left hand accompaniment to the right hand melody - the melody line itself needed no significant change. I then added a variation on the first 16 bars, to create the full 32 bar composition, which I recorded on 10th January 2020. In 2023, I uploaded it to YouTube, with the sheet music forming the vision track. The address is https://youtu.be/j9cRPU_XiLs.

Opus 37 is my sixth ***Nocturne***, which I think must have been written in December 2019. This was largely a composed work, although it is just possible that the first movement (or part of it) may have been improvised. The structure of the work, in four movements, with the last movement's melody being the same as the first movement, but with an extra voice added for the right hand, tells me that it was mostly not improvised. Tatiana Stupak played this for her CD issued in 2021. I published it in 2023 on YouTube at https://youtu.be/BrAyHcZ2AJI, with the sheet music as the vision track.

Opus 38 is an ***Impromptu***, in several movements, composed in February 2020, the first of many pieces which I wrote during the enforced period of staying at home during the COVID-19 pandemic. Concentrated composition was the only welcome benefit caused by the disease. The impromptu was published as sheet music on 16th February 2020. I uploaded it to YouTube in May 2023, using the sheet music as the vision track. But the sound quality of the recording was poor, so in November 2024, I used some AI software to convert the soundtrack into MIDI format, which removed the nasty background noises. I then used Midcraft software on the .mid file, to remove the unwanted harmonics and overtones which are commonly introduced by the AI software, and I also made a couple of improvements to the score, creating the second edition of the work. I uploaded a new YouTube recording on 14th November 2024, this time making it public; it is at https://youtu.be/bHpXHA5aPxQ.

Opus 39 is my seventh ***Nocturne***, originating from an improvisation made on 11th February 2020. The first 24 bars of the improvisation survived in the final work, but the second half of the improvisation I discarded. From bar 24 onwards, I composed largely without improvising. I published the finished Nocturne's sheet music on 16th February 2020. Tatiana Stupak played this for her CD issued in 2021. I added the sheet music to the soundtrack, publishing the work at https://youtu.be/nW8deByLf48 on YouTube in April 2023.

Opus 40. There is quite a story to this composition. I had been playing some Erik Satie music in the late evening of 24th February – probably some of his Gnossiennes. When I get a particular composer's music in my head, if I sit down to improvise immediately afterwards, sometimes one or two ideas from what I have been hearing, emerge in my improvisation – not melody, but elements of the rhythm, and a similar tempo and style. That is why I sub-titled Opus 40 "Inspired by Erik Satie".

I recorded the improvisation just after midnight, and I probably worked on it later on 25th February. I discarded much of the improvisation, but I did keep and develop some of the bars into a work which I like very much. By 1st March I had completed composing the work, but I could not think of a title – a problem which I do sometimes have with my music, so I called it simply Opus 40, and I initially published it as such.

I sent a recording of Opus 40 to a pianist friend in Paphos – Monika Galantay, whom I had met at an event which I attended with Tatiana Stupak. She listened to it and replied: " …it reminds me of Spring when flowers open....in slow rain …". Soon afterwards I hit on the title: ***Flowers in the Rain***.

That worried me a little, because I feared that other music with that title must have been composed already. Some quick research told me that there is no copyright in a music title, which was a relief to learn. But I did do a search, and found that the same title had been used by a famous British Pop Group called The Move, who played their Rock 'n' Roll piece in 1967.

So I changed my title from 'Opus 40' to 'Flowers in the Rain', and then had the idea to make a YouTube video, showing photos of wet flowers. The photos were freely available from pexels.com. The video was uploaded to YouTube on 4th March 2020. At the time of writing this paragraph, I noticed that the appearance of each flower is not always synchronised with the rhythm of the music. I need to find time to correct this. The current address of the video is https://youtu.be/wyUhV8L-qwY; however, a better video will later replace this, and its new address will be found on my website at https://davidpentecost.com.

Opus 41. Sometimes I make recordings of a few improvisations in a single session, and just file them away to work on them later. One or two of them may later be deleted as not being good enough to develop. The others I leave to deal with at another time. Occasionally one gets forgotten, and I discover it later. Such was the case with Opus 41, a ***Theme & Variations***. This was partially recorded in 2015, but I did not work on it until March 2020, during the pandemic lock-down. I published it as sheet music on 21st March. It is a fairly simple work in four movements, the last being mostly a repetition of the first. I eventually played and recorded this work in December 2024, and published it on YouTube on 3rd January 2025 at https://youtu.be/Il5sJQZDU5g.

Opus 42 is an ***Etude***, which I started in March 2020, and published at the end of the month. It is one of my favourite compositions. I think I must have heard Chopin's Etude Op.25 No.6 on the radio earlier in the day, and I could not get it out of my head. He used repeated thirds in the right hand, played continuously throughout the piece, and they are played very fast – beyond my ability. I decided to compose something also using thirds in the right hand, but much slower, and not continuously throughout the composition.

My first eight bars are marked Andante, and they follow a similar pattern to Chopin's, but then the two works diverge markedly. My second movement is a slower Larghetto movement without continuous thirds. Finally there is a still slower, more romantic Largo movement, with no thirds at all, until the end of the Etude, which finishes with quiet and slowing continuous thirds in the last bar. I filmed Tatiana Stupak playing this piece for her 2021 CD, and I published it on YouTube in April 2023 at https://youtu.be/lHQKbYNiVyk. She also recorded it again at a studio in Souni in 2024, as part of a full concert programme recording. She also engaged a videographer to film her playing at the beach at White Rocks, near Limassol, and a YouTube video was made, using her second soundtrack; this video can be seen at https://youtu.be/MalLvwkqDEg. It is a pity that in a few places the film is not exactly synchronised with the soundtrack; nevertheless it was a very good idea, and I used a similar idea myself, when I made the YouTube videos for Opus 77 and Opus 78.

Opus 43 was developed, also in March 2020, from Opus 42, as my eighth ***Nocturne***. It is based on the second movement of Opus 42, and it is in a somewhat simpler form. Taken as a whole, the Nocturne is rather more romantic sounding than Opus 42. I recorded myself playing this piece in May 2023, when I also created the YouTube video, which is at https://youtu.be/7nDJxXsaLZc.

Opus 44 is my ninth ***Nocturne***, a romantic piece, based very closely on the first ten bars of an improvisation which I played on 3rd April 2020. I completed it on 13th April 2020. It is very short at only 16 bars, so it was an easy decision for me to call it Petit Nocturne. I uploaded the work in April 2020 to YouTube under the title Spring Nocturne, at https://youtu.be/KJx9Nod9W6c, where it forms the soundtrack to a series of photographs taken by the artist, Ekaterina Mikhailova; the music was played by Tatiana Stupak, on a new piano which we had not previously used for recording, and in a location which proved to be acoustically not ideal; it is now in the unlisted category on YouTube. So on 21st August 2024, I played and recorded the work again, a little faster, on my own instrument, and added photographs of flowers to form a pretty YouTube recording, which can be accessed at https://youtu.be/VhpCzCopKqE.

Opus 45 is a ***Mazurka***, which started life as an improvisation on 3rd April 2020. I discarded the first 40 seconds of the improvisation, and accepted the next 60 seconds or so, which form bars 6 to 30 of the final work. The remainder of the improvisation I ignored, and I worked, on and off, to complete the piece. Probably I improvised just a bar or two at a time. About three weeks later, the Mazurka was complete, and I am quite pleased with it. I recorded it in 2024 and published it at https://youtu.be/TZXOwa_1GDA on 18th August 2024; I think I should perhaps have played it a little faster.

Opus 46 is one of my most favourite ***Nocturnes*** - the tenth. It was improvised and composed over the period 3rd to 5th May 2020. I first played and recorded it in April 2021 for Tatiana Stupak's first CD, which was issued later that year. I did not upload it to YouTube until May 2024, when I managed to find some nocturnal photographs to create the vision track. I also played and recorded it again for YouTube, because I decided that I had played the piece for the original CD version, too slowly. The YouTube address is https://youtu.be/iZ-EPPoDbmg.

Opus 47 is a short 32-bar piece, which did not fit into any obvious category which I could think of, so I called it a ***Bagatelle***. It is a simple piece, almost baroque in style, which I composed between 13th and 15th May 2020. It is not really a piece which one would perform in public – it is more like a typical lower grade exam piece. I recorded the soundtrack on 9th November 2020. The sound quality is not perfect – nevertheless I uploaded it to YouTube in May 2023, with the sheet music shown as the vision track; https://youtu.be/I8NWwSThbjg.

Opus 48 is a short waltz, which I called ***Petite Valse***. I improvised it on 17th May 2020, edited it by 2nd June as far as the notes are concerned, but I did not add the expression marks until early July. I published it on 10th July 2020. I re-edited it on 19th September 2024, making some minor improvements, in preparation for playing and recording the piece myself. The resulting recording I uploaded to YouTube on 23rd September 2024, with some still photographs of dancers. It is on YouTube at https://youtu.be/zp2aEkvpId0.

Opus 49 I improvised on 20th April 2020, and continued with further improvisation on 2nd May. On 22nd July 2020, I decided on a title, and called it ***Intermezzo***. I completed annotation and publishing, on 27th July 2020. Limassol pianist Michael Hillides recorded this piece for me on 25th March 2024. On 7th May 2024, I completed a vision track of beautiful photos and film clips of our solar system planets, and I put the resulting video on YouTube at https://youtu.be/6Yz5JND1mUE.

Opus 50 is a ***Prelude*** - an energetic improvisation, created on 2nd June 2020, and completed on 21st August 2020. I am very pleased with this composition, which perhaps has a few characteristics of some music by Rachmaninov. It was my first work to use the sostenuto (middle) pedal – in one short passage. In March 2024, pianist Michael Hillides recorded this piece for me, during which process, I realised that some improvements were needed to the score, resulting in the production of the second edition of this work. My friend Saskia Koper Groenevelt had recently travelled extensively in Scandinavia, and she sent me dozens of wonderful photographs of Norway, some of which I edited, and used, to make a beautiful video on 5th May 2024, which I uploaded to YouTube. This can be seen at https://youtu.be/RGBDhgsxmeg.

Opus 51 is another ***Prelude***, improvised on 6th July 2020. It required very little change to the recording, when typing it into Sibelius for printing. There were several wrong notes, and I re-wrote parts of two or three bars, to improve the flow of the work. It is slow, and perhaps somewhat sad sounding, but with a beautiful and gentle melody. I completed annotation, and published it on 21st September 2020, also playing and recording it on that day. On 14th May 2023, having found some beautiful scenic nature photos via Google, I completed making a video version, which is on YouTube at https://youtu.be/P9lVg9n3LpU.

Opus 52 is a short baroque-style *Etude* in F major. Bright and quite fast, but can be played much slower. The duration is 32 seconds at the rated speed. It is for piano, harpsichord or church organ. The work was composed in September 2020 and published as sheet music on 1st October 2020. I uploaded a recording to YouTube at https://youtu.be/UgAZeHnJt1Y on 28th July 2024, not with photographs or video clips, but just a copy of the sheet music. This is more of an exercise piece than a public performance work. (A similar, but longer and more difficult work, I composed in November, as Opus 55).

Opus 53 is an ***Impromptu***, aptly named, because it resulted from two improvisations. The first improvisation was recorded on 2nd October 2020, and having been edited, now forms the first and third movements of the Impromptu, each being in the tempo of a quick march. I decided on 4th October that the work needed a central movement in a different tempo, specifically as a waltz, which I improvised and recorded the same day. The waltz was edited a little, before being inserted into the first recording. Some of the next few days were taken up by further editing of the entire work, which I published on 10th October 2020. The delay in publishing was caused by work going on simultaneously on other improvisations. It was not until four years later, that I created a simple YouTube version, showing the sheet music as the vision track, which I uploaded on 8th November 2024; it is at https://youtu.be/m1b46Dw2NPU.

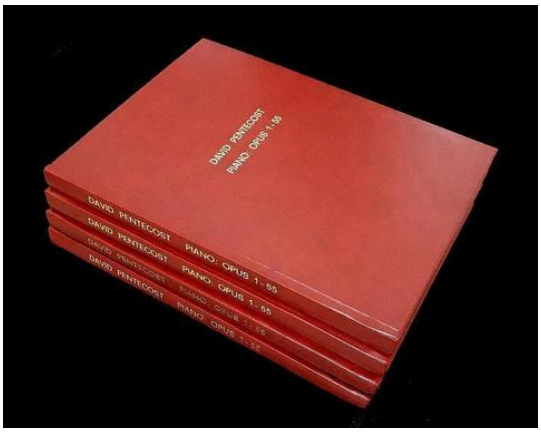
Opus 54 I eventually called ***Divertimento***, after struggling for an appropriate title. I was influenced heavily by the Gnossiennes and Gymnopédies of Erik Satie, but I did not dare to use either of these titles, which were invented by Satie. The first eight bars were improvised and recorded on 10th October 2020. The final melody is largely unchanged from that in the original recording, but the left hand required some editing to improve the harmonies. Bars 9 to 32 I composed, using the ideas in the first eight bars. On 14th October, I recorded an improvisation for bars 33 to 48, and its melody line is little changed from the original. Over the next few days I worked on the left hand and annotation, which I completed and published on 17th October 2020. I recorded the work in 2024 (https://youtu.be/A13NBC-US-E), and paired it with the Prelude, Op.23, using both works to show photographs of Old Tallinn in Estonia, which I had taken years before, on two holiday visits to the town.

Opus 55 I started writing on 15th November 2020. It is an Etude which uses in part, a similar note pattern to that used in the Opus 52 Etude. That note pattern was used by Bach in the Fugue movement of his famous Toccata & Fugue in D Minor, BWV 565. Opus 55 is longer and more difficult than the Opus 52 Etude. For the second time, I made use of the sostenuto (middle) pedal, this time extensively, and that is why I named the piece with its full title: ***Etude for the Sostenuto Pedal***. The piece should be played with the left foot positioned over the sostenuto pedal, and the right foot over the damper (right) pedal. Sometimes the sostenuto pedal is used by itself, and at other times in combination with the damper pedal. The number of voices in

the Etude varies, and in some bars, there are five voices. I published the sheet music for Opus 55 on 26th November 2020. I recorded Tatiana Stupak playing this piece in April 2021, for her forthcoming CD release later in that year. Use of the sostenuto pedal is rare, so I included the sheet music in the YouTube video at https://youtu.be/6NDYXVb53dA, so that the viewer can better appreciate the use of the pedal.

A second music book

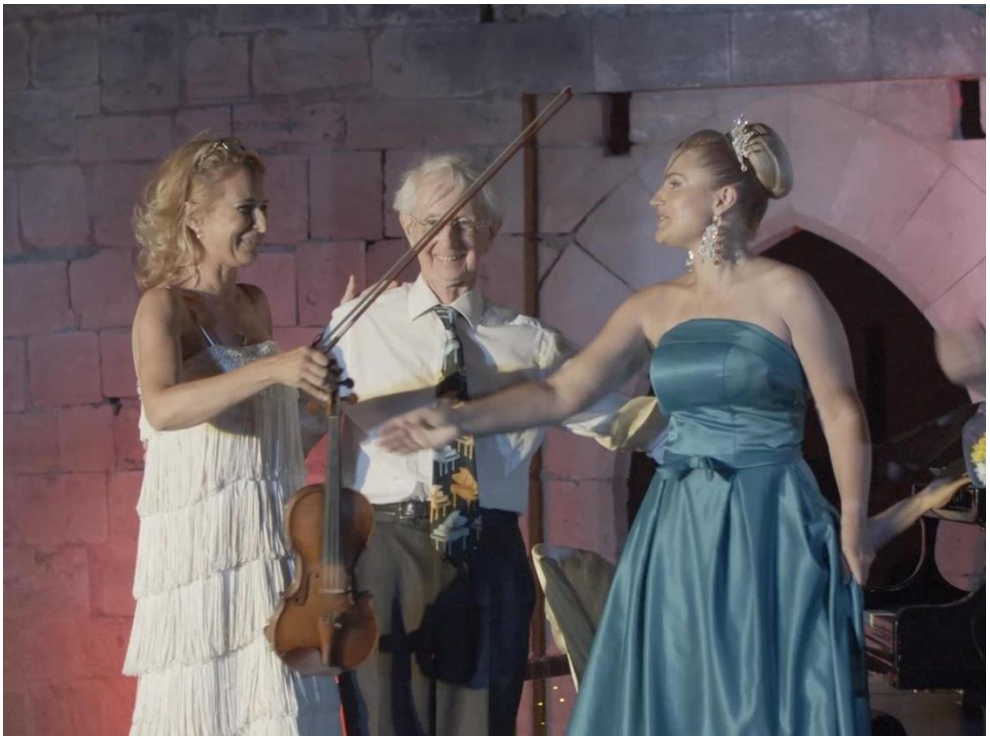
After completing Opus 55, I decided to have a second book of my music printed. It took me many days to assemble the pages for Opus 1 to Opus 55, and compile them into a form which looked quite impressive, and which was suitable to create first a Word file of the book. Then I converted it to PDF form, copied the file to a USB stick, and took it to Lellos Bookbinders, who arranged the printing and hard cover binding. I had about a dozen copied printed, took delivery of most of them on 16th December 2020, and I gave most of them away to friends. Below is a photo of the book.



As with my first music book, I was as first delighted with it. But after the passage of about four years, I grew less and less happy with it. This was because as recordings were made, particularly by myself in 2023 and 2024, I made small improvements to many of the pieces. But at least the sheet music is always up to date on the Internet at sheetmusicplus.com and sheetmusicdirect.com.

Opus 56. About two weeks before a concert held on 12th May 2021 at Limassol's Rialto Theatre, I was accompanying the violinist Olivera Rialas, at my flat, in a practice session for the pieces she was to play at the same concert. She rather surprised me by saying that she wanted me to write something for her. There was no time to conceive a totally new composition for violin, partly because I had never before written any music for the violin. So I decided to arrange one of my favourite Nocturnes, Opus 46, for violin and piano. This took me only about two days, and I published it on sheetmusicplus.com on 30th April, although at that stage without violin notations. After about 60 years, the two years of violin tuition which I had had as a youngster, at last came into practical use. Olivera loved it, and we practised a little, making a few changes. Olivera suggested calling it ***Poème***, and I dedicated it to her, allocating it the Opus No.56. She was so pleased to play this at the 12th May concert, with Tatiana Stupak accompanying. She spoke to the audience, saying that it was so rare a privilege to be able to play music by a living composer, with the composer present. The piece was again played at a concert on 10th June 2022 in the garden of the old Crusader castle, Kolossi Castle, west of Limassol; (photo below).

I was somewhat disappointed with these performances, because there had been no time for sufficient practice of the pieces by the musicians. I was determined to rectify this situation, and in 2024, I asked Tatiana and Olivera to let me record them, playing not only Opus 56, but also Opus 57. They practised both pieces, and I successfully made sound recordings of them, using two microphones, at Tatiana's home on 19th June 2024; the location was unsuitable for making video recordings, so over the next few days, I found some video clips on the Internet, and created two videos which are now on YouTube. The Opus 56 video is at https://youtu.be/rkC-CnHHtTU.



Concert at Kolossi Castle 10th June 2022

Opus 57. In 2021, a few days after composing Opus 56, I decided to adapt another Nocturne, Opus 18, calling it ***Nocturne for Violin & Piano.*** I did not publish the sheet music until 30th June 2021. Olivera and I practised Opus 57 on 29th May, and we agreed to change the key from five flats to two sharps, which was easy to do with Sibelius software, but I did have to change much of the piano fingering as a result. I found some pretty video clips on the Internet to accompany the Opus 57 soundtrack which I had recorded at Tatiana's flat on 19th June 2024. I uploaded the resulting video, mostly with scenes of nature, to YouTube on 2nd July 2024; it can be seen at https://youtu.be/whHvS2QtGoE.

Olivera revealed to me that she would play Opus 56 and Opus 57 at Tatiana's birthday concert on 10th June 2021 at the Rialto Theatre in Limassol. She also stunned me by inviting me to the ArtLink Festival being planned by the pianist organiser, her close friend Jovanka Višekruna Janković, president of the Serbian Festival Association. The festival was being planned for the first week in September 2021 in Belgrade. Olivera would play my Opus 56 and 57 with Jovanka, who also wanted me to choose one of my piano solos for her to learn and play at the ArtLink Festival; I found it too difficult to select one piece, so I sent the scores for eight pieces, for Jovanka to choose from.

I later gave a copy of my book of Opus 1 to 55 to Olivera, to take and present to Jovanka in Belgrade. Unfortunately, the planned concert by Jovanka did not take

place in 2021 because of the Covid pandemic, and the restrictions imposed in Belgrade. I would have liked to have gone to Belgrade for that concert.

In March 2022, Olivera amended the bowing and violin fingering of Opus 56 and 57, so as to be more suitable for students learning the pieces, and I then emailed copies to the Associated Board of the Royal Schools of Music in the UK, asking them to consider including some of my music in their exam syllabus. They replied positively, asking me to send more compositions to them for assessment. I have yet to do this.

Opus 58. This piece began its existence as an improvisation which I made on 1st July 2021. It is a short piece of only 24 bars, and because I could not think of a suitable title, I simply left it called ***Improvisation***. I published it as sheet music on 7th July 2021. On 17th April 2023, I recorded myself playing the piece, in order to upload a performance to YouTube, and on the same day I found some nice video clips of rain falling, which seemed to me to be a good accompaniment to the music. The resulting video is at https://youtu.be/SFsdG4fl--E.

Opus 59 is a short ***Waltz*** of only 40 bars, which I published on 7th November 2021. I did not keep a record of when I wrote it, but I think it was not long before publication date. It was not until early September in 2024 that I made small changes to the last two bars, and then played it, to make a recording. I found some colourful photographs of dancers from several parts of the world, and used them with my sound recording, to create a video, which I uploaded to YouTube on 7th September 2024. It is at https://youtu.be/NNcaOrPuTQ0.

Opus 60 is also a ***Waltz***. I improvised it in mid January 2022, and was very pleased with the result. I sent the Clavinova recording to my pianist friend Anita Tomasevich to seek her opinion. She was immediately enthusiastic about it. Thus encouraged, I developed it into a legible version, and published it as sheet music on 28th January 2022. In 2023, I found a video on YouTube of some ballroom dancers, moving in time with my recording of the waltz made on 18th April 2023, and having received permission to use the vision track of the dancers, I matched the two recordings and published the resulting video on my YouTube account on 19th April 2023 at https://youtu.be/VaeHVxxqAuU.

Opus 61, *In Memoriam*, was improvised on 22nd Oct 2021. Tatiana Stupak's dog Joy, had recently been killed in a horrible road accident, and she asked me to write a sad and tragic piece in memory of the dog, which she had owned for many years. I kept much of the central part of the original improvised version, but I added sombre sounding bass chords representing mourning church bells, chiming at the start and at the end of the piece. I lacked enthusiasm to finish it quickly, and did not complete and publish it until 2nd February 2022. I gave it to Tatiana to play, wondering if it would be suitable; clearly it was, because as she finished playing, tears were streaming down her face. In May 2023, I recorded her playing the work again, so that I could publish the work on YouTube. I used the sheet music for the vision track, because I did not want to use a series of mournful images; the result was uploaded to YouTube on 4th May 2023 at https://youtu.be/b6da-Mx9B9g.

Opus 62. Tatiana Stupak gave a series of illustrated lectures at her music school in the first half of 2022, aimed mostly at her students. Each lecture was devoted to a composer, and she chose me, for the last lecture of the series. It took place on 22nd May 2022, and at the end of her talk, during which she played some of my compositions, she asked me to improvise something. The whole lecture was

recorded, and therefore included my improvisation. I was quite pleased with the piece, although as always with improvised pieces, there were a few errors, and I posted it both on my Facebook page, and on my YouTube channel at https://youtu.be/EVDnQEPA-xY; it was well received, and I was persuaded that it should be committed to paper.

So, listening to the recording, rather tediously, bar by bar, I gradually transcribed it to sheet music, completing it on 30th June. All my sheet music had previously been uploaded to sheetmusicplus.com, but the owners had sold out earlier in 2022 to the giant Hal Leonard corporation. Whilst the music can still be found at and sold from sheetmusicplus.com, it is now also available for sale via sheetmusicdirect.com. But new music had to be uploaded to a new website at arrangeme.com, and that is where Opus 62 was uploaded, and published on 1st July 2022. I had no inspiration for a title, so it remains as ***Improvisation***, Opus 62.

Opus 63, Waterfalls. On or around 27th June, 2022, I was sitting at my piano, and 'doodling' on the keys, as I often do. On hearing something which was sounding quite good, I quickly pressed the recording button and captured about six minutes of music - not my usual 19th century style music, but something much more modern – unusual for me. I was in the same sort of mood which had resulted in the creation of Opus 29. And like Opus 29, this new piece was obviously well suited to be background music for a video.

On 2nd July, I sent the soundtrack to a few musician friends, who liked it. My violinist friend Olivera Rialas, decided that it should be a Rhapsody. At first I thought that the video aspect should be a mixture of mountain, river and waterfall scenes. I Googled pexels.com, to see what free videos they had available, and I started by looking at waterfall videos. There were many, so I decided just to use waterfall videos. I thought then, that the new piece had to be called Waterfall Rhapsody. Later I changed it to just *Waterfalls*. I selected the videos late at night on 3rd July, and uploaded the result to my Facebook. On 4th July, I added a proper heading screen, and credits screens at the end, and uploaded it to my YouTube channel, at https://youtu.be/pW5sF9ItjoA.

Opus 64. This ***Nocturne*** had is origins in a few bars taken from the middle of a recorded improvisation I made in April 2022. The improvisation had a different time signature. I had kept the original recording, came across it again on 15th October, and struggled for a while to determine how it should start, and what should be the time signature. Bar 34 signals a time signal change to 9:8 time. The next ten-bar section is marked 'Legato' and it is based on the opening movement, but with some notes of the melody removed; so it is an arrangement of the first movement, but also has some elements of an etude, in that it is an exercise in playing smoothly, two notes with the right hand against three with the left. The piece then continues and concludes as another arrangement of the opening movement, but staying in 9:8 time, and with essentially the same melody as the first movement. The work was completed and published as sheet music to arrangeme.com on 30th October 2022. Michael Hillides played and recorded it for me in 2024, and I uploaded his recording to YouTube on 15th June 2024 at https://youtu.be/QtleeaQDWck, using beautiful night-time photographs, mostly of capital cities, to create the vision track.

Opus 65. The first eight bars of this ***Nocturne*** resulted from a recorded improvisation, probably a few days before 22nd October. I composed it, using the improvisation as a basis, between 22nd and 25th October 2022, and annotated it over the next two days, publishing it to arrangeme.com. This is one of my favourite

nocturnes, and is of much better quality than Opus 64. Before I published it, I sent it as a draft recording to a few friends, who liked it very much. On 8th December, I created a video with myself playing the Nocturne, and I uploaded it to YouTube, placing a link to it on my Facebook account. The YouTube version is at https://youtu.be/Azo6DDJHBe8. For the vision track, I used some peaceful woodland photos which I had taken many years previously near my UK home, in Stockgrove Park, on the edge of Leighton Buzzard, Bedfordshire. On 10th December 2022, I had dinner at a Limassol Marina restaurant, with my violinist friend Olivera Rialas, and her friend, pianist/concert organiser from Belgrade, Jovanka Višekruna Janković, the artistic director at ArtLink Belgrade. I presented her with a signed copy of the sheet music of Opus 65, and she said that she would play it a few times at events over the following few weeks; she invited me to go to Belgrade in 2023; the visit depended significantly on my state of health – I disliked so much using airports and being cramped in small aircraft seats; in the end I did not go.

Opus 66. The first 24 bars of this work were improvised on 1st November 2022. The melody is almost unchanged in the final version, although the left hand accompaniment has some improvements. The remaining bars were completed on 11th November, and publication took place via arrangeme.com on 13th, after I made some minor improvements. The original improvisation I thought would be a Nocturne, but when I completed it, I decided that a more appropriate title would be ***Prelude***. I sent a recording from my Clavinova to Tatiana Stupak on 11th November to ask her opinion, which was very positive. It is one of my favourite Preludes. I played it, and also Opus 65 and Opus 68 in 2023 at a Chopin Society UK Members' Matinée concert – see more details in the last few pages of Chapter 10. I created a video on YouTube of the Prelude, showing photographs of flowers, on 30th December 2022; it can be seen at https://youtu.be/4I0F0JCJL6w.

Opus 67. This was the first composition of 2023. In fact, the first eight bars of this work were improvised on my Clavinova towards the end of December 2022, but the rest of the improvisation I discarded, as not worth keeping. It was on 11th January, when I started to extend those eight bars gradually, a few bars each day until the work, another ***Nocturne***, was finished on 15th January. But I did not like the ending, which was much faster and too loud. It was unsuitable to conclude a Nocturne in that way; I wrote a new, more gentle ending, and I published the Nocturne on 17th January. About a week later, I was still unhappy with the ending, and I re-wrote part of it, not completely finishing it until 3rd February, when I re-published it, and sent copies to a few pianist friends. One friend, Tatiana Stupak, played it, and suggested that the ending should not be in a minor key. I decided after much thought, not to change it, but to write an alternative version, as Opus 68. I created a video on YouTube for Opus 67, using some beautiful astronomical scenes taken by space telescopes at https://youtu.be/qmE4DhbjZu4.

Opus 68, *Nocturne*. On 12th and 14th February, I re-composed the last eight bars, to provide an ending without altering the key, although retaining the same idea for the last two bars. I published the revised work on 14th. On 21st February I posted it on YouTube at https://youtu.be/3XRfXcznFQU, using the same astronomical vision track as for Opus 67.

Opus 69. On 17th April 2023, I decided to formalise my improvised church organ piece recorded by Tatiana Stupak (on her mobile phone) on 19th August 2022 at St. Mary of Graces Church in Larnaca. I allocated to it the opus number 69, with the intention to produce the sheet music in due course; I dislike unnatural portrait-

shaped (9 x 16) videos, so I edited the shape of the video track, changing it from 9 x 16 to about 21 x 18 dimensions, getting it as close to 16 x 9 as I could, without losing important parts of the vision track. I published the video on YouTube at https://youtu.be/YWsQzFD6cfo. On 12th June, finally I found time to produce a sheet music version, which I later uploaded to arrangeme.com. I published it deliberately as an incomplete right-hand only piece, with the idea that it should be as an exercise for completion by the performer, perhaps by improvisation, by creating the left hand accompaniment, and perhaps by enhancing the right hand melody. I called it ***Prelude for Keyboard***, because it is suitable to play on a piano or harpsichord, as well as on an organ.

Opus 70. This started life as an improvisation, recorded on 26th March 2023. It is now represented by the first two pages of what became a three page work, completed and published as sheet music on 13th November 2023. (I was busy with other activities from April to October, so 2023 has few compositions). I had trouble finding a title, and settled, not really convinced, on ***Intermezzo***, on publication date of the sheet music. I recorded the soundtrack on 9th November 2024, created a beautiful vision track for YouTube on the following day, using scenes of flowing water, and I published the video immediately at https://youtu.be/SR6NhMcnGGE.

Opus 71. This ***Prelude*** also began as an improvisation, which I recorded on 4th November 2023. Apart from some minor improvements with left hand harmonies, and a few changed notes for the right hand, the final work is remarkably little altered from the original recording. I completed it on 20th December, and published it three days later on 23rd December via arrangeme.com. It was not until 12th August 2024, that I found suitable video clips to accompany the soundtrack, and I published the video on YouTube at https://youtu.be/JDQJJ_y-1WA.

Opus 72. During the same period when I wrote Opus 71, I had the notion to add an upper voice experimentally for the right hand, copying Rachmaninoff's idea which he used in the last section of his Prelude Op.23 No.4, which for many years was one of my most favourite pieces to play, along with his Elégie, Op.3 No.1. (I played the Prelude Op.23 No.4, at a Members' Matinée concert of the Chopin Society (UK) in 2002 – see Chapter 10). Opus 72 was first published on 23rd December 2023. It was not until July 2024, after an arthritis operation on my left thumb, that I was able to play it well enough to record this ***Prelude***, and I released a video recording on YouTube on 5th August 2024 at https://youtu.be/j4_caKiXLNY, illustrating the work with video clips of wild animals. There is a second video with a flowers video theme at https://youtu.be/i-ALXZ8-zGM, which I published on 14th August 2024.

Opus 73. This is a ***Prelude for Organ***. I composed only the first four bars using Sibelius software on 25th November 2023. (It was then allocated the opus number 72. I had to change it to 73, after I had the idea to enhance Opus 71, to create Opus 72). I was therefore working on 71, 72 and 73 at the same time, for a while. I worked on the organ piece again on 29th November, and by 10th December it had been developed to its full length, by the addition of two 4-bar sections and one 2-bar section. The conclusion was to repeat the first four bars. By 4th January 2024, I had a full length recording, of just the two manual keyboard lines. It was not until 9th March that I recorded the pedalboard line on my Clavinova, synchronising with the earlier recording of the manual lines. With two church organ buttons on my instrument, I made many experiments with the buttons and sections of the piece. There were too many choices! I settled on one, perhaps not the best choice of 'stops', in order to publish a recording at https://youtu.be/r-X0jOkuZUU, on 11th

March 2024. I illustrated the video with organ photos related to my organ playing activities over the years, making the video somewhat autobiographical.

Opus 74, *Prelude*. This work had an extremely difficult history. It began as an improvisation recorded in December 2020, and was re-recorded on 7th February 2021, but it was not then a complete work. It languished on my computer until 6th April 2022, when I continued the work, by improvising and recording a further section. I again forgot about the piece until I re-discovered it in December 2023, and re-worked it into Sibelius software by 26th December 2023, completing it, apart from a definite title, on 9th January 2024. At first I settled on Sonatina, after discussion with Anita Tomasevich, but later I changed it to *Prelude*. I published it on 30th December to arrangeme.com. Recording it, complete with a vision track of the sheet music, took me from 10th January 2024 to 12th May, when I uploaded it to YouTube at https://youtu.be/Qm1KRy2oGwM.

The sound quality in parts was bad, so I marked the video as Private on YouTube, and I deleted it from my website. Later in 2024, I decided that it was not a good work at all, and I deleted the sheet music from the Internet. I needed to create a new Prelude Opus 74, and in January 2025, I improvised and recorded an entirely new prelude, which as I write (February 2025), has yet to be edited, committed to paper, and recorded

Opus 75. This is yet another ***Prelude***, which I am pleased with. It was another improvisation, and I recorded it on 31st December 2023, working on it in Sibelius over the following days, until completion on 8th January 2024, when I published it. I think I must have been influenced subconsciously by Chopin's Preludes Opus 28, Nos. 6 and 15, as far as the repeated notes aspect of the work is concerned. I created a vision track, consisting of part of a film of a firework display, and I published the resulting video on YouTube at https://youtu.be/6R08hIr1c9E on 20th January 2024.

Opus 76. This piece began life as an improvised ***Nocturne*** on 24th January 2024, but it bears little resemblance to the finished work, which I completed and published on 13th February, after several changes of ideas, including key changes. Now in seven flats (C sharp major), at one time I worked most of it in C major, but I reverted to the seven sharps key, simply because I preferred the sound when played in the more complex key. Those who find it difficult to sight-read, will not find it too difficult to ignore the sharp signs and play the vast majority of the piece in C major. Opus 76 is my 15th Nocturne. I wanted to record it myself, but the painful arthritis in my left little finger and in my right thumb, made it impossible to produce anything which sounded respectable. Pianist Michael Hillides made a soundtrack for me in June 2024, and I published a YouTube recording with photos of castles, using his soundtrack, on 3rd July at https://youtu.be/7Xs7ai59PPQ.

Opus 77. This little ***Prelude*** started as an improvisation, late in the evening of 9th July 2024, which luckily I recorded. Only the first nine bars were good, and I used them almost unchanged in the final version of the work. Two days later, I tried improvising a continuation, and at the second attempt, I created eight more bars, which needed a little adaptation to complete the Prelude. I had intended it to be rather longer, but after discussion with a friend, I decided to leave it as a short work. I published the sheet music on 14th July. I also found a delightful short video on the Internet, of a sunset beach scene, which when played twice, luckily equalled the length of the music. Because the beach scene video was a silent one, showing waves, I searched for and found a second soundtrack, with the sound of waves

breaking on a beach. I liked the result of using the two soundtracks, so I published the resulting video on YouTube at https://youtu.be/UIkqgEu6Dr4.

Opus 78. Another ***Prelude***. I was aware of the shortness of Op.77, and was thinking of whether and how to extend it. I had also sent a link to the YouTube version of Opus 77 to some friends, without asking for any opinions. A former neighbour and friend, who had moved to work in Moscow at the Bolshoi, emailed me, saying how she liked Opus 77 very much, but she felt that it was a 'little too short'. I replied saying that some of Chopin's Preludes were even shorter; nevertheless I resolved to lengthen it, by inserting a new section in the middle of Opus 77. On 19th July, I recorded an improvisation of what I hoped might be the new section. A few parts of the new improvisation were good, and I joined them together, inserting 14 bars after bar 9 of Opus 77. I enhanced the last 8 bars of Opus 77, changing some single notes into chords, and making a few small changes to the ending. I found some similar videos to the one I used for Opus 77. They were of Table Mountain in South Africa, and I managed to find an appropriate sequence of them to use for making the YouTube video, which I published on 22nd July 2024, again including a soundtrack of waves. The video proved to be very popular, and Opus 78 is one of my favourite compositions; it is on YouTube at https://youtu.be/YCB3Tj1foQk.

Chapter 12: Recording Music

Contents

During mid 2020, Tatiana Stupak and I were discussing the possibility of recording some of my compositions. At one point, she said that she wanted to record all of them, but as we progressed into the project, we realised that to record everything was too ambitious. Time was not on our side. I tried to find a good recording studio in Cyprus, and I did find one, not far from Tatiana's music school in Limassol. We visited for a test recording and discussion with the owner, and I subsequently wrote to him, suggesting terms for doing business, but he did not reply. Clearly he was not interested in my proposal. During our discussions, he said that we would get a better result by his recording for us on the Pattihio Theatre's Steinway grand piano, rather than on his studio piano, but that it would be more expensive. Eventually I gave up with him, because of his failure to respond to my enquiries about my proposal, and I decided to approach the manager of the Pattihio Theatre directly, to see if we could agree terms for doing recordings there. We reached agreement, and arranged to hire the theatre stage area as a recording studio for four sessions.

At my age, it would not have been sensible for me to have my own record label, and I decided, Tatiana agreeing, that wld issue a CD on her own record label, so I paid her lawyer to set up Stupak Records. I found a company in Nicosia which would be able to produce CDs from my .wav format sound recordings, and they put me in touch with a designer to produce the label for printing on the CDs.

Tatiana Stupak at our first recording session on 20th October 2020

First recording session

On 20th October, 2020, the first recording session took place at Limassol's Pattihio Theatre. The plan was to practise at Tatiana's school, and then to record at the theatre, once every month, four representative compositions. This was as much as Tatiana said she could find time for. These recordings had to be in .wav format, which is a requirement for making the best quality CDs, and is also a requirement for broadcasting by many radio stations. This first recording session was recorded by the theatre's staff, and by me with my own recording equipment. I later reached

agreement with the manager of the Pattihio Theatre for reduced payments for future recording sessions, having determined that my own recording equipment was good enough, after comparing my recordings with the theatre engineer's recordings.

My Sony video camera would not record in .wav format, so I had bought a TASCAM model DR40-X sound recorder. I took the video camera to the theatre as well, so that I would be able to make a video version of each piece, provided that a successful recording could be made in one 'take'. The video could then be edited to illustrate the work in shorter form, for marketing purposes on the Internet.

This first session was used to record the Reverie Opus 6, the Prelude Opus 9, the Nocturne Opus 18 and the Opus 42 Etude. We had some time remaining, and we used it also to record three short pieces which Tatiana had not practised. She played them several times before I recorded them. These three pieces were the Impromptu Dance Opus 28, the Petit Impromptu Opus 32, and the St. Petersburg Waltz Opus 33. On listening carefully to the recordings later, I found that one note in the Nocturne had been mis-struck, so this piece would have to be recorded again in the next recording session.

Second session

I organised the next recording session at the Pattihio Theatre for 15th December 2020. First we recorded again the Nocturne Opus 18; then four works: the Fantasia Opus 4, Prelude Opus 11, Etude Opus 12, and Nocturne Opus 25. Only one of these four recordings was good enough to use: the Opus 11 Prelude. The very fast and very difficult section in the Fantasia, Tatiana had not had sufficient time to practise, and when I listened to it subsequently, I decided that it would not be right to put it on a CD; (I subsequently played and recorded it myself in 2024). Opus 12 was played well, but I did not like the sound of the piano in some of the louder sections, where there were "jangling" noises, I think caused by some of the strings resonating with each other in an unpleasant way. It may be that a different piano would have produced a better sound. I found later that Opus 25 had a small mistake, and we would record this again at the next session.

Third session

This took place on 23rd February 2021. The Nocturne Opus 25 was successfully re-recorded. We also recorded three other Nocturnes: Opus 19, 37 and 39. Opus 19 was an excellent recording, except that I later found that one important bass note was missing in one bar, so we would have to record the work again, next time. Opus 39 also needed to be recorded again.

Fourth session

This took place on 5th April 2021. The two Nocturnes Opus 19 and 39 were repeated successfully. The other works recorded were Opus 2, Opus 54 and Opus 55. We had time remaining, so I decided to try to make some recordings myself. My favourite Nocturne, Opus 46, I managed well, and I also recorded three Preludes, Opus 27, 31 and 51, and Flowers in the Rain, Opus 40.

CD Production

I decided that even though the popularity of the CD format had considerably waned in recent years, I still wanted something physical to represent my work, and I preferred the CD to the old but then unbelievably resurgent vinyl format.

After that last recording session, the really difficult work began for me. I had to learn how to make the chosen tracks suitable for production of a CD. There were so many

factors to consider: Which tracks to include on the CD? Decide on the best playing order for them. Adjust the volumes as necessary, so that the listener does not have to keep adjusting the volume on his playing device: CD player, computer, earphones etc. And finally, how to get the tracks sent to the CD manufacturer in the required format.

The first stage, was to allocate to each track an International Standard Recording Code (ISRC), and insert this unique code into each track's .wav file, using the ISRC editor software produced by Sonoris, which I discovered by a search on the Internet. Until this point, I had no idea what an ISRC number was, and why it was needed, and I had no idea how to get such codes. When I read about ISCR codes, I learned that one had to apply to one's own country's ISCR agency where recordings are produced, to ask for the local ISRC agency to allocate an ISCR prefix to each performer. But then I learned that Cyprus does not have such an agency, and that the International ISCR Agency, c/o the London office of IFPI (The International Federation of the Phonographic Industry) does the allocating for countries which have no ISCR agency. So Tatiana and I wrote to the London office of IFPI, requesting codes for ourselves. She was allocated the prefix CYA2E, and I received CYA2F. We were told that we could allocate our own full ISRC codes to our recordings, by adding 2 digits for the year of recording, followed by a 5-digit serial number for that year. So my one and only recording which I made in 2021 has the ISRC CYA2F2100001. And this code is embedded in the track for that recording on the CD. I also decided to print the ISRC codes on the CD case leaflet.

ISRC codes can be looked up on the international database at https://isrcsearch.ifpi.org. A search here, allows for a recording's details to be found by the ISRC code, or by the name of the recording musician, or the title of a music work, or by the name of the music album. The result then shows all available details, including the name of the record label and the sales bar code.

Now having a set of ISRC codes for an album release is one thing, but getting the codes and related information on the IFPI database is quite another. Further research on the Internet led me to a UK based organisation, which I might have to pay to join, but a helpful person there, told me that I can get my ISRC codes on the IFPI database through an American organisation called SoundExchange, free of charge. So I contacted Sound Exchange, and was told that first Tatiana and I would each have to become members of SoundExchange (fortunately free of charge). Sound Exchange would then send us cheques for royalties if our recordings are played in the USA. Having become members, I was then able to act for both of us, to upload the details of the tracks comprising Tatiana's CD of 17 of my compositions.

But there was immediately a snag in doing this. The album had to have a barcode, before it could be uploaded to SoundExchange: an EAN (European) barcode, and we had gone ahead with the CD manufacturer without having a barcode. So I had to find out how to obtain a barcode. Now this is a potential minefield: there are many organisations selling barcodes for huge sums of money – not just a joining fee to their organisation, but requiring an annual fee as well! Eventually I found an American company willing to sell me a single barcode for a few dollars, which they emailed to me after payment. The barcode was accepted by SoundExchange.

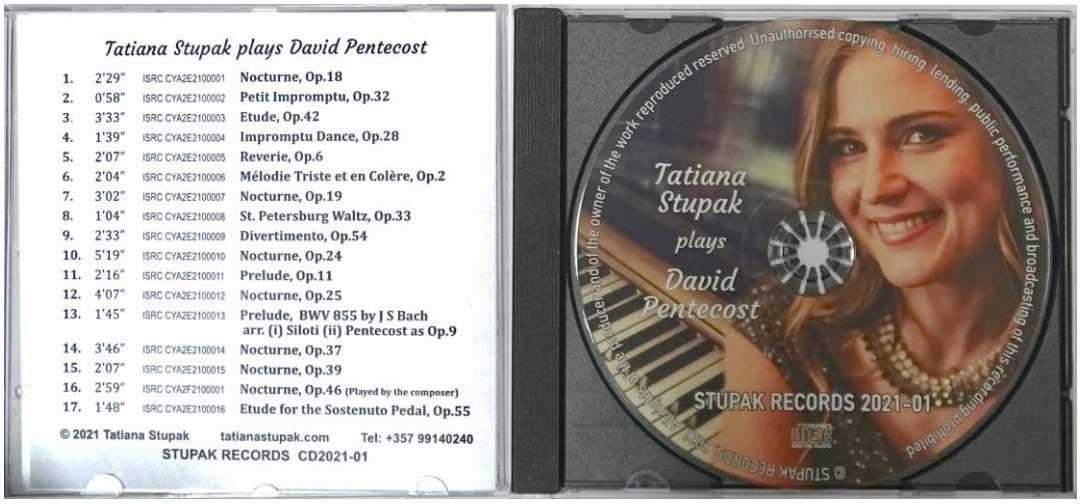
Then I had to purchase a copy of Sonoris' DDP Creator software, because the CD manufacturer required the tracks to be emailed to them in DDP format (Disc Description Protocol). This is a format which provides every detail, including meta

data, about each track, and the interval of silence required between each pair of consecutive tracks.

At the same time, three designs had to be produced: one for printing by the CD manufacturer on the CD itself; a second for the layout of the back sheet and two spines of the CD's jewel case, showing the title of the CD, the track numbers, the playing time and ISRC number of each track, and the title of each track; and finally a booklet to be inserted into the front of the CD's jewel case. Tatiana and I decided on a 4-page booklet: page 1 a photo design, similar to that on the CD itself, a photo and notes about me as composer on page 2, notes about the pianist on page 3, and on page 4, a duplicate of the contents of the CD's back sheet, identifying the tracks.

The entire CD production process took about four months. We decided on the official release date for the CD as 22nd September 2021, coinciding with a big charity concert which Tatiana was helping to organise at Limassol Marina's helipad.

150 CDs were produced, some were sold at Tatiana's music school, and others I posted to some international radio stations. Here are photos of the opened jewel case, and of the 4 page booklet:-


Tatiana Stupak plays David Pentecost
1. 2'29" ISRC CYA2E2100001 Nocturne, Op.18
2. 0'58" ISRC CYA2E2100002 Petit Impromptu, Op.32
3. 3'33" ISRC CYA2E2100003 Etude, Op.42
4. 1'39" ISRC CYA2E2100004 Impromptu Dance, Op.28
5. 2'07" ISRC CYA2E2100005 Reverie, Op.6
6. 2'04" ISRC CYA2E2100006 Mélodie Triste et en Colère, Op.2
7. 3'02" ISRC CYA2E2100007 Nocturne, Op.19
8. 1'04" ISRC CYA2E2100008 St. Petersburg Waltz, Op.33
9. 2'33" ISRC CYA2E2100009 Divertimento, Op.54
10. 5'19" ISRC CYA2E2100010 Nocturne, Op.24
11. 2'16" ISRC CYA2E2100011 Prelude, Op.11
12. 4'07" ISRC CYA2E2100012 Nocturne, Op.25
13. 1'45" ISRC CYA2E2100013 Prelude, BWV 855 by J S Bach arr. (i) Siloti (ii) Pentecost as Op.9
14. 3'46" ISRC CYA2E2100014 Nocturne, Op.37
15. 2'07" ISRC CYA2E2100015 Nocturne, Op.39
16. 2'59" ISRC CYA2F2100001 Nocturne, Op.46 (Played by the composer)
17. 1'48" ISRC CYA2E2100016 Etude for the Sostenuto Pedal, Op.55
© 2021 Tatiana Stupak tatianastupak.com Tel: +357 99140240
STUPAK RECORDS CD2021-01
Tatiana Stupak plays David Pentecost
STUPAK RECORDS 2021-01

Tatiana Stupak plays David Pentecost
1. 2'29" ISRC CYA2E2100001 Nocturne, Op.18
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STUPAK RECORDS CD2021-01
Tatiana Stupak plays David Pentecost
STUPAK RECORDS 2021-01

The Composer

David Pentecost retired from the computer industry at age about 60, and then started to compose music for piano, and recently also for violin. He had private piano lessons from age 6, and for violin at age 9, but did not begin a professional music career until after retirement. He publishes his own sheet music, which can be downloaded from: www.sheetmusicplus.com/search?Ntt="David+Pentecost".

In 2020, the Russian pianist Tatiana Stupak asked to record some of his compositions, which are mostly in the romantic era styles of the 19th century. This 17-track CD is the result, although track 16 was played by the composer. You can read more about David Pentecost on Wikipedia.

The CD was recorded on the Steinway piano at Limassol's Pattihio Municipal Theatre, without an audience. (The photo of the composer was not taken at that theatre).

The Pianist

Tatiana Stupak started learning the piano at age five, studying at the Special School of the Rimsky-Korsakov State Conservatory in St. Petersburg, and after that, for a further five years, continuing at the Conservatory itself. She qualified as a soloist, an accompanist and as a music teacher. She speaks Russian, Greek and English. In 2020 she began further studies at the Moscow Conservatory.

Tatiana has been based in Cyprus since 2007, where she is very well known, having played piano and organ at more than 80 events in the last six years, both as a solo pianist and accompanying other musicians. The majority of the events she has organised herself, and many of them have been for charitable causes.

She is the winner of international piano and organ competitions. In 2018, she won awards on being chosen in competition, as Russian Cultural Woman of the Year in Cyprus. She also won in 2020 a diploma for music as one of "20 successful people of the Republic of Cyprus". She has won many other awards for charitable work.

In the summer of 2019, having organised fund-raising concerts on several occasions for the Cyprus Institute of Neurology and Genetics, she was invited to play piano solos at a concert at the Presidential Palace, where President Anastasiades presented her with an award on behalf of the Institute.

She founded the first Russian music school in Cyprus, the "Tatiana Stupak School of Music" in 2018, where students can enter for examinations of the Royal Schools of Music and Trinity College, London. Students may also take part in public concerts, to gain experience in performing before audiences.

She likes to combine music with her hobby, mountaineering, and it is thought that she was the first person to play a keyboard on the summit of Europe's highest peak, Mt. Elbrus, and the first to play the Russian gusli at the top of Africa's highest peak, Mt. Kilimanjaro.

Tatiana maintains two YouTube channels: one for herself, and another for her school of music. You can read more about her, on her website, which is at www.tatianastupak.com.

September 2021

The subject of payment of royalties had to be considered after release of the CD. I had already registered myself several years previously as a composer, with PRS for Music, formerly known as the Performing Rights Society. They are based in London but with agency offices in other countries.

I had occasionally received some royalty payments from PRS for Music, which must have resulted from people buying some of my sheet music, which I had self-published, through SheetMusicPlus.com. This is an American organisation, which in April 2022 was is in the process of being taken over by the Hal Leonard Corporation in the USA, a music publisher founded in 1947.

Because I had played one of the tracks on the CD, Tatiana and I both had to register ourselves as performing rights owners, with Phonographic Performance Ltd (ppluk.com).

I posted a copy of the CD to two of the presenters at Cyprus's RIK 4 Classic radio station: Bambina Themistocleous and Saskia Constantinou, with some explanatory notes about the tracks on the CD. Bambina had a programme running from 8 a.m. to 10 a.m., and Saskia from noon until 2 p.m. Bambina is a friend of Tatiana, and Saskia I had been in contact with occasionally, since she wrote the first article (see Chapter 14) in 2007, which resulted in my starting up the Paphos Pianists' Circle.

From 22nd September 2021, the two RIK 4 radio presenters started playing tracks from the CD occasionally in their radio programmes. Saskia said that over the coming months she would play all of them. I did not have time to listen to their broadcasts every day, so I don't know how many of the tracks were actually played.

In the next three years, more recordings were made of my music, played by myself and a few other pianists, but I decided not to issue them as CDs, because CDs were becoming less used by the public, in favour of listening to music on broadcast media, and Internet streaming services. I sent some of these recordings, particularly some Preludes and Nocturnes, to the two RIK 4 presenters, as .wav files, on two USB sticks in 2024.

The Cyprus Mail printed an article on 9th October 2021 about the making of our CD:

Feature

A pensioner based in Limassol has put technology through its paces to produce his first CD, performed by a local pianist. **Alix Norman** meets him

Using skills old and new

IN MAY, David Pentecost turned 81. It's an age when most are settling into a more gentle life. But David – a retired IT expert and cancer survivor – is ramping things up, using skills old and new to release his very first classical piano album.

"I've always loved music," says the Limassol resident. "I started playing the piano at age five or six; it drew me. The whole point of music is to stir the emotions, and that's just what a piano is made for – unlike most other instruments, you have the option to play eight or 10 notes at a time, creating a richer, fuller sound. As a career, however, music was never on the cards. My family were very supportive, but I never felt I was good enough to be a professional pianist. So instead, I pursued my second passion: computers...

"Back in the late 50s, when I was applying for college, computers were just becoming a thing," he recalls. "And as there are more than a few parallels between music and computing – they share a mathematical element; require a lot of patience, and are both exacting: programme one comma in the wrong place and the whole system blows up; add one wrong note to your composition and the whole tune is off! – I decided to pursue information technology."

David began his career in 1962 as a programmer, working for the Elliot Brothers computer firm. And over the years, he rose through the ranks, becoming a senior programmer, a systems analyst, and eventually an information technology consultant, working with law firms nationwide.

"But music was always in the background," he adds. "I continued to play for myself every day. And, on my retirement, I began composing. It was something I'd done since I was a teenager, though writing music by hand is incredibly tedious and time-consuming," he acknowledges. "But just as I was retiring, technology developed to such an extent that you could compose music directly from your electronic keyboard onto a computer. Suddenly, worlds opened up to me!"

At the age of 60, David began using his technological skills to write his own music, working from keyboard to computer. He continued to compose on his move to Cyprus in 2004 and, and in his late sixties, set up both the Limassol and Paphos Piano Circles, featuring local pianists. "The Circles ran for several years," David continues. "They've since disbanded, but I'll be forever grateful because, through those gatherings, I met Tatiana Stupak."

Invited to play at the Limassol Piano Circle, Tatiana was a young piano prodigy who had just completed her training at St Petersburg Conservatory. "At that time, she had no idea how to make use of her incredible talent, and was working in a bank!" says David. "But such a gift deserved a much bigger audience, so I took it upon myself to bring her playing to the wider public..."

Today, thanks in large part to David's support, Tatiana is amongst the island's best-known pianists, and is regularly booked for prestigious concerts. But the duo's collaboration remains ongoing, and it's Tatiana who is the featured artist on David's very first album.

"The CD is entitled Tatiana Stupak Plays David Pentecost," he explains. "Because Tatiana recorded all but one of my compositions. The final track I managed to play myself – but it's not easy at this age, with arthritic fingers, to play my own compositions!"

The 17 tracks are "in the style of the romantic and baroque periods," David reveals. "People who like Chopin's music generally like mine. There's a romanticism, a sweetness and simplicity; a certain lyricism, which speaks to the heart. And of course Tatiana brings her superb talents to the album with her sensitive playing.

> 'I brushed up on my IT skills, bought myself a sound recorder, and taught myself how to record music, how to edit recordings, how to master each track, and how to put them into a format suitable for CD release'

It's an album, he notes, that would not have been possible without a good dose of computer expertise. "Most composers simply write," he reveals, "and leave everything else to the tech experts. But, during lockdown, that wasn't possible – at the age of 81, there was no way I could be in a busy studio with a full team all day."

Instead, David decided to do everything himself. "The Pattichio Theatre in Limassol, though closed for performances, was able to open as a recording studio. So I brushed up on my IT skills, bought myself a sound recorder, and taught myself how to record music, how to edit recordings, how to master each track, and how to put them into a format suitable for CD release."

Working hand-in-hand with Tatiana, David completed four recording session between autumn 2020 and spring 2021, and the resulting album was launched on September 22: a delightful testament to a longstanding passion. "In a way," he muses, "I can hardly believe I've composed and released an entire album! It's not something you expect from an 81-year-old," he laughs.

Although David acknowledges the album was produced "mostly for posterity, for the next generation; even the record label I set up to launch the album is in Tatiana's name, not mine, because she'll be around long after I'm gone", it's still quite an achievement.

"I feel that everything came together at the right time: my lifelong love of music, my co-operation with a bright young talent, and my decades in the world of information technology. A career in computers may not seem terribly exciting," he concludes, "but those skills are ultimately what enabled me to compose, produce, and release my very own album. All at the ripe old age of 81!"

To purchase the album, or listen to excerpts from each track, visit www.stupakrecords.com

David at the piano and (above) with Tatiana Stupak

I was surprised and delighted that the Cyprus Mail published a whole page article for me.

Other ID numbers to acquire. I have mentioned above, the need to allocate ISRC numbers to each recording. I was advised by the Nicosia branch of PRS For Music also to upload recordings to a service called Soundmouse, for Soundmouse to keep a copy of the recordings in their digital sound library. Soundmouse is software which listens to radio and TV broadcasts (including by the BBC, but also by other broadcasters in the world). Its purpose is to recognise the music which is broadcast, comparing it to the music uploaded in its library. When a match is found, a report is sent to PRS For Music, in order that royalty payments can be made by PRS for Music.

In order to upload recorded tracks to Soundmouse, it is necessary in case a broadcaster in Germany plays a recording, that a Label Code is obtained from the German recording rights organisation, for Stupak Records. I applied through PPL in London for this.

Also ISNIs were required by Soundmouse for composer, performer, record label and publisher, most of which I obtained, free of charge, from the British Library (ISNI stands for International Standard Name Identifier - for contributors to media content). My ISNI number is 0000000506782426.

Soundmouse also wanted an IPN (International Performer Number) for Tatiana, and also for me, because I played one track on the CD. We obtained these, again free, from PPL UK in London. Mine is 11280706.

YouTube recordings

I opened my YouTube account in 2016, initially using poor recording techniques, on my channel at https://www.youtube.com/channel/UCAriqQvPrIYRrK2e3-qh4Nw. The channel is used mostly, but not exclusively, for recordings of my compositions. Most of the early recordings are unlisted or private, because of the poor quality, or because they are only for my private use. The first better quality recordings were made in 2017 with Tatiana Stupak playing a few of my pieces in a recording studio. Later I used some of the recordings of my music which were played at a concert at Technopolis 20 in Paphos in 2018 (see Chapter 13).

These recordings were showing pianists playing my music. But later I began to adopt other methods of creating YouTube recordings, especially where the vision track of a recording was not the best quality. Another method I used, was to create the vision track with beautiful photographs and/or videos of beautiful scenes of nature, especially where the pictures relate to the genre of music, for example showing night-time or evening scenes for Nocturnes; here is an example: the Prelude, Opus 66, which is at https://youtu.be/4I0F0JCJL6w. Sometimes, mostly for lack of time or inspiration, I used images of the sheet music, to accompany the soundtrack. In 2024 I began to create the vision track using pretty images, with the sheet music superimposed over the images; an example is my Fantasia, Opus 4, which is at https://youtu.be/lQcNDv6yHcw. In nearly all cases, I synchronised the change of image with a significant change in the music, such as the start of a new music phrase or a new music movement. In a few cases, I added a second soundtrack, of waves crashing on the shore; an example is my Prelude Opus 78, where I found a free vision track on the Internet of Table Mountain in South Africa; this is on YouTube at https://youtu.be/YCB3Tj1foQk.

There are also a few of my unplanned improvisations on YouTube. One of these was made by Tatiana Stupak, of me playing what was then the only pipe organ in Cyprus (see https://youtu.be/YWsQzFD6cfo (my Prelude Opus 69); others can be seen at https://youtu.be/EVDnQEPA-xY (my Opus 62, Improvisation), and at https://youtu.be/pW5sF9ItjoA (my Opus 63, Waterfalls video – the music here is a radical departure from my normal style of 19th century romantic music).

In 2024 I started to apply ISRC numbers to my YouTube recordings, having discovered that it is possible to do so, using one ISRC for the soundtrack, and another for the vision track. I spent a lot of time doing this for YouTube recordings which I had made in previous years; in these cases it was possible to do so only by adding the ISRC numbers to the YouTube descriptions, and sometimes also to the YouTube thumbnail photos; for the more recent YouTube recordings, I was able to display the ISRC codes on the first few seconds of the vision track – a better way of showing the codes, for example for my Opus 29, 'Relaxation' video, which is at https://youtu.be/NkiaGbbswdw, which happens to be another of my rare unplanned improvisations in a modern style.

Recording music on Anita Tomasevich's piano

I was aware of the pianist Anita Tomasevich, when I once heard her play at the Cyprus Wine Museum. She is a friend of my violinist friend Olivera Rialas, and both are from Serbia. We exchanged many messages on the Internet. I was keen to meet her, because she was buying a new Kawai Blak series grand piano, which has a super reputation for good sound. I wondered if it might be suitable for recording some of my music.

But first, I suggested that we should experiment, to find out if her piano, in its very small room, would be suitable for making good recordings. We both had some doubts about the acoustics. In the summer of 2021 we did some tests, using my Tascam sound recorder. Anita played the same few sections of music, while I moved the recorder to many different positions in the room. We both subsequently listened to the recordings, and happily agreed on one particular position as being the best for the microphone. I also took my video camera along, just in case Anita might play something which she would be happy to upload to her YouTube channel.

On 16th June 2021, she played Scarlatti's keyboard sonata in G minor, recorded both on camera and with the sound recorder. We liked the recording, and she posted it on her YouTube channel, a couple of days later, at https://youtu.be/kX-P40T0KEE. During the same session, she played Mozart's Fantasia No.1 in D Minor, K397, and she also posted this on YouTube, just as a sound recording, with a still photo; it can be heard at https://youtu.be/nXXg5n3wnKg.

But I really wanted her to play the Bach-Busoni Chaconne, one of my favourite works, which I had never heard played live. Anita had been scheduled to play this in public at a concert, but had had to cancel, because she was unwell. I suggested that we should record it, while it was still fairly fresh in her memory. On 15th December 2021, we made many recordings of sections of the work, just for practice. Anita then said that we should stop, because she was tired. I switched off the camera, but luckily I had not switched off the sound recorder, when, on a whim, she surprised me by suddenly deciding to play the whole Chaconne through from beginning to end, from memory.

Anita Tomasevich at her Kawai piano

When we later listened to the sound recording, we were both pleased with it. Yes, there were a few mistakes, but the whole performance was fluent and a delight to listen to. We discussed whether to put in on YouTube, and Anita did so on 18th December 2021, using a still photo of herself at the piano. The results were astonishing. The number of views grew at a fairly steady rate of almost a thousand each month, and at the end of December 2024, the count was over 16,600. Anita had promoted it on social media, including to the largest Bach Facebook group. She gained some subscribers to her YouTube channel as well, as a result of the Chaconne. The recording of the Bach-Busoni Chaconne can be found at https://youtu.be/lv_5y1oZ3n4. Anita did subsequently play the Chaconne in public.

One of Anita's best pupils was the thirteen-year-old Polina Marchenko (in early 2023), and Anita persuaded her to play two of my works: my Etude Opus 12, and My Opus 14, which is my arrangement of Richard Strauss' song 'Zueignung', Op.10, No.1. I recorded her playing these two pieces, and put them both on YouTube. Opus 12 is at https://youtu.be/jiAllP6yn04 and Zueignung is at https://youtu.be/PvH_y_Ixc7E.

Chapter 13: Concerts of my own compositions (and competitions)

Contents

Tatiana Stupak once suggested that I have a concert of my own compositions. I rejected the idea, because I was fairly sure that it would be a financial disaster - only a handful of friends would go. In Cyprus it is difficult enough to get a decent sized audience to a piano recital, given by someone who is known to the public. For a composer who is totally unknown, almost no one would go.

Tatiana had opened her own music school at the Russian House, (demolished in 2020), at 9 Riga Fereou Street, not long before I relented, and she agreed to have a recital of my music there, on 11th February 2018. There would not be a loss, because there would be no hire fee to pay. Entry would be free; only friends would be invited, and a few members of my family. For various unavoidable reasons, from my family, only my brother Edward and his wife Tricia were able to come – they flew from Tenerife, via London, and stayed in Limassol for a few days.

A new and better sounding grand piano had been ordered, to replace the one already installed at the school, and it was to be delivered the day before the concert. But a call from the piano company informed us that because of illness, the piano could not be delivered until the following week. So we would have to make do with the existing piano. That was the first piece of bad news, and more was to come.

My two pianist friends Tatiana Stupak and Natalia Lezedova had agreed to play my compositions, because I was unable to play them properly, as a result of arthritis, especially in my left hand, and age was taking its toll on my brain-finger co-ordination. However, near disaster struck several days before the concert: Tatiana was confined to bed with fever, and it seemed unlikely to me that she would be able to play, although she declared that she would, come what may. A few hours before the start of the concert, the situation was not looking good, and I decided that I would have to try to play as many of my compositions as possible, and I started to practise about six or so of them, which I had not played for several years. To my extreme relief, Tatiana arrived at the school, just as I was about to begin without her, but she told me that she could play only a short programme. I explained that I would play the pieces which I had just been practising, so that she could shorten her recital.

Me, playing one of my compositions, 11th February 2018

That is what happened, and all the scheduled compositions were played by the three of us. There were many mistakes, but the good thing was that no one in the audience had heard any of the music before, so most of the mistakes were not noticed. We had drinks and snacks afterwards, and the whole event was declared by everyone to be most enjoyable. It was an extremely memorable occasion for me.

A few weeks before this concert, I had decided that while Tatiana and Natalia were still familiar with the music, we should repeat the concert in public. I had bitten the bullet, and decided that the concert would be at the Technopolis 20 Cultural Centre in Paphos, where we were all three known, Tatiana and Natalia having both played there previously, and where I had made several videos. I had booked the venue for 13th February, just two days after our private concert in Limassol. The poster below I designed myself; the photo was taken at a concert in Nicosia on 4th October 2017, where Tatiana had played one of my compositions, and Natalia another.

Tatiana was still unwell, but she struggled through her entire programme, except for one piece, my Opus 24 Nocturne, which I decided on the spur of the moment, that I would play, as the last work in the concert. Although I had played before audiences several times in my life, I was nervous, because this was the first time that I had ever played truly in public, before a paying audience, and without practice on the concert piano. I made some mistakes, but the fact that I played at all, was appreciated by the audience. The last scenes of the concert can be seen on YouTube at:

https://youtu.be/nJ1R6Oer7iM

The hall was not full, and I made a loss from the concert, which I had expected. Nevertheless, I was very happy that I had arranged the event. My brother Edward and his wife Tricia came to this concert, as well as to the previous one two days earlier.

Technopolis 20 Cultural Centre
18 Nikolaou Nikolaidi Avenue, 8010 Paphos
Tuesday 13th February 2018, 8 p.m.
TWO PIANISTS – ONE COMPOSER
Tatiana Stupak & Natalia Lezedova
will play beautiful, mostly romantic, classical works by
David Pentecost
A few of his compositions have been heard and very much appreciated by audiences at Technopolis 20 since May 2017. Here is an opportunity to hear more of his music.
Programme: Op.1 Lullaby-Mazurka, Op.2 Mélodie Triste et en Colère, Op.4 Fantasia, Op.7 Waltz, Op.8 Song without Words, Op.6 Reverie, Op.11 Prelude, Op.9 Prelude: Bach BWV855/Siloti/Pentecost, Op.10 A Chloris: Reynaldo Hahn, arranged for piano solo, Op.14 Zueignung: R.Strauss, arranged for piano solo, Op.12 Etude, Op.13 Nocturne, Op.16 Theme & Variations, Op.17 Etude, Op.18 Nocturne, Op.19 Nocturne, Op.21 Prelude, Op.22 Fantasia, Op.23 Prelude, Op.24 Nocturne, Op.25 Nocturne.
Tickets: €10. Reserve by telephone call: 7000 2420
Contact: Email: info@technopolis20.com www.technopolis20.com

The poster/programme which I designed.
The photo was taken at Kasteliotissa Hall, Nicosia, after a concert, during which each pianist played one of my compositions.

One of the photos, taken just after the concert on 13th February 2018.
You can see the Opus 24 music on the piano.

On 12th May 2021 we had a concert at Limassol's Rialto Theatre, during a lull in Cyprus, of the Covid-19 pandemic. The Health Ministry had allowed theatres to open with restricted audience numbers. Only 50 people were allowed to attend, and all 50 seats were sold. (More regarding this concert is in Chapter 11, about Opus 56). Tatiana surprised me by saying that she would include 20 minutes of my music, and we agreed that she would play my Nocturne Op.18, Reverie Op.6, St. Petersburg Waltz Op.33, Nocturne Op.37, Etude Op.42, Mélodie Triste et en Colère Op.2 and Etude for the Sostenuto Pedal Op.55. Several of these would be world premières.

I was called up to the stage after the concert, away from my camera near the back of the theatre, where I had been filming the concert, for photos to be taken, and I spoke a little to the audience.

Olivera, Me, Tatiana, Boris and Fabio, 12th May 2021 at Rialto Theatre

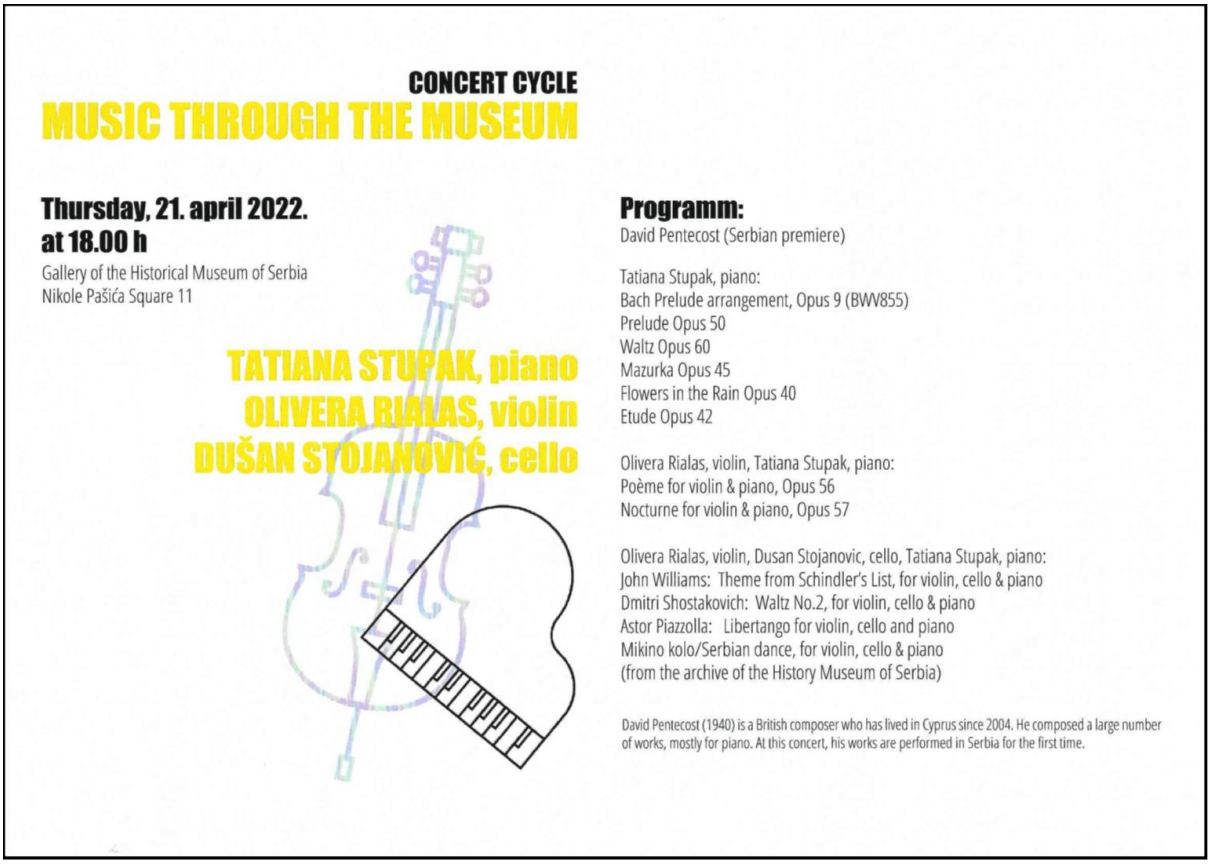
On 30th May, 2021, I went to a recital given by Natalia Lezedova at the Markideio Theatre in Paphos, where she played a very difficult programme, including my Opus 2. The audience was still restricted to 50 people because of the Covid-19 pandemic.

On June 10th, Olivera Rialas played at the Rialto Theatre, my Opus 56 and 57 arrangements for violin of my Nocturnes Opus 46 and 18 respectively, accompanied by Tatiana Stupak at the piano. The bowing and violin fingering of these two works was revised by Olivera for these two works early in 2022, with student violinists in mind, and in March 2022, I emailed a copy of each to the Associated Board of the Royal Schools of Music, asking them to assess the music for possible inclusion as ABRSM exam pieces. They replied, asking me to email my repertoire. I have yet to do so.

Concert in Belgrade, Serbia. The first public concert outside Cyprus (as far as I was at the time aware, although as I learned later, it was by no means the first), which included some of my compositions, was held in Belgrade, Serbia, on 21st April 2022. This event was suggested and organised by the violinist Olivera Rialas, and it took place in the gallery of the Historical Museum of Serbia. She persuaded Dušan Stojanovic the principal cellist of the Radio-Television Symphony Orchestra in Serbia,

to form a piano trio (The Trio Triptych), with Olivera on violin and Tatiana at the piano. Olivera, Tatiana and I were booked to fly to Belgrade on 20th April, but I was taken ill a few days earlier, and was advised by a surgeon not to fly. So I watched the concert over a bad WhatsApp mobile phone connection. Unfortunately the venue was poor for sound quality, and as a result, the music sounded distorted by what seemed to me to be multiple echoes in the hall. The museum arranged to record the concert, and next day uploaded it to their website. The complete concert starts at https://youtu.be/7hx7eydB57E. My six piano solo compositions (listed on the printed programme below) start at https://youtu.be/7hx7eydB57E?t=1045. The acoustics in the hall on this occasion were not good, with the microphone I think a long distance from the piano, and so the music cannot be heard with clarity. However, the visual aspect was excellent, because two cameras were used for the filming. The poster and programme can be seen below.

My name is shown on the poster in Serbian underneath the word Програм (Programme); it had the second ‘e’ omitted from my surname in the original poster, and I have corrected it in the above reproduction, as I also corrected the spelling of ‘Schindler’, where the ‘c’ had been omitted. Fortunately, they decided to show in the official programme, in English, the works which were performed: six piano solos played by Tatiana Stupak and two of my nocturne arrangements for violin and piano, played by Olivera and Tatiana. Here is the programme in English:


CONCERT CYCLE
MUSIC THROUGH THE MUSEUM
Thursday, 21. april 2022.
at 18.00 h
Gallery of the Historical Museum of Serbia
Nikole Pašića Square 11
TATIANA STUPAK, piano
OLIVERA RIALAS, violin
DUŠAN STOJANOVIĆ, cello
Programm:
David Pentecost (Serbian premiere)
Tatiana Stupak, piano:
Bach Prelude arrangement, Opus 9 (BWV855)
Prelude Opus 50
Waltz Opus 60
Mazurka Opus 45
Flowers in the Rain Opus 40
Etude Opus 42
Olivera Rialas, violin, Tatiana Stupak, piano:
Poème for violin & piano, Opus 56
Nocturne for violin & piano, Opus 57
Olivera Rialas, violin, Dusan Stojanovic, cello, Tatiana Stupak, piano:
John Williams: Theme from Schindler's List, for violin, cello & piano
Dmitri Shostakovich: Waltz No.2, for violin, cello & piano
Astor Piazzolla: Libertango for violin, cello and piano
Mikino kolo/Serbian dance, for violin, cello & piano
(from the archive of the History Museum of Serbia)
David Pentecost (1940) is a British composer who has lived in Cyprus since 2004. He composed a large number of works, mostly for piano. At this concert, his works are performed in Serbia for the first time.

There was a report on page 16 of the printed Belgrade newspaper Politika on 22nd April, which stated the title of the concert in Serbian as:

“Through the Museum with Music” remembering Holocaust victims, and then it showed the following text, preceded by a photo of the Trio Triptych:

„Музиком кроз музеј” – сећање на жртве Холокауста

Поводом обележавања 22. априла – Дана сећања на жртве Холокауста, геноцида и друге жртве фашизма у Другом светском рату, у Историјском музеју Србије наступили су пијанисткиња Татиана Ступак, са Кипра, и гостујући уметници – виолинисткиња Оливера Риалас и виолончелиста Душан Стојановић. За ову прилику први пут у Србији изведена су дела британског композитора Дејвида Пенткоста. На репертоару су биле и композиције Баха, Вилијамса, Шостаковича и Пјацоле. Концерт је део циклуса „Музиком кроз музеј” коју ова културна установа на Тргу Николе Пашића организује са Удружењем „Уника арт”. **А. К.**

The above Serbian text translates as:

“Through the Museum with Music” remembering victims of the Holocaust

Celebrating 22nd April, day of the remembrance of the Holocaust victims, genocide and other victims of fascism in the second world war, in the Historical Museum of Serbia, there was a performance by the pianist Tatiana Stupak and guest artists - violinist Olivera Rialas and cellist Dušan Stojanovic. For this occasion, works by the British composer David Pentecost were performed for the first time in Serbia. In the repertoire there were also works by Bach, Williams, Shostakovich and Piazzolla. The concert was a part of the cycle “Through the Museum with Music” organised by this cultural institution in Nikola Pašić Square, together with the organisation Unica Art.

The Trio Triptych: Olivera Rialas, Tatiana Stupak & Dušan Stojanovich

Tatiana Stupak playing my Opus 50 Etude

In the Spring of 2023, the Historical Museum of Serbia in collaboration with Unica Art, produced a 128-page book 'Music at the Museum,' detailing the concerts held at the museum from 2020 to 2022, and the violinist Olivera Rialas very kindly acquired and gave me a copy. Details of the concert, during which eight of my pieces were played, are set out on pages 105 to 107 of the book, which has two ISBN numbers: 9788681590157 and 9788690492008. The book is available in some Serbian libraries: if you visit https://sr.cobiss.net/en/ and key in an ISBN, you should find details of the book. I added concert references to my Wikipedia article on 28th May 2023.

Chopin Meets The Beatles – A piano recital on 5th November 2022 in Larnaca. In late May 2022, I was browsing the Internet, and came across this site at https://www.waleczek.com/portfolio/europeanpianorecital/, which showed details of the works played by the distinguished Polish pianist Wojciech Waleczek in 2018 at a recital of music composed in each of the European Union countries. Here are extracts from the website, (which I archived on 7th February 2025 at https://web.archive.org/web/20250207155819/https://www.waleczek.com/portfolio/europeanpianorecital/) :-

25 works from the 27 countries of the European Union

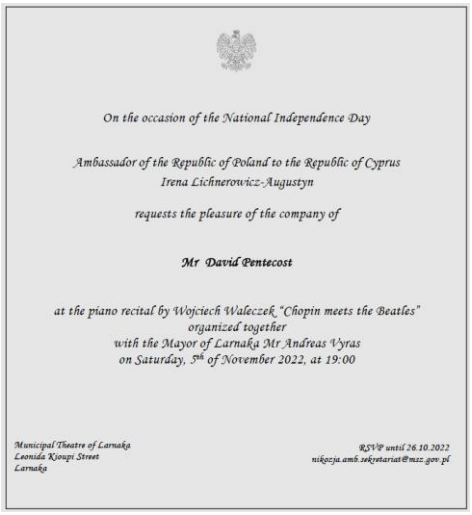
WOJCIECH WALECZEK – piano

Cyprus

David Pentecost – Reverie

I found the reference only because my name was included. The pianist had played my Reverie Opus 6, representing music from Cyprus, and I knew nothing about this until 2022 when I found it almost accidentally. He told me that he had played these European works many times all over the world. (It pays occasionally to do an Internet search on one's own name – sometimes surprising results are found). I contacted Wojciech Waleczek, and subsequently I posted my book of compositions Opus 1 to 55 to him in Poland. He wrote "It is a great pleasure for me to perform your Reverie ☺. This piece is very charming and sounded nice during my European Piano Recital."

He later told me that he would play a recital in Cyprus organised by the Polish Embassy in Nicosia, on November 5th 2022, in celebration of the Act of 5th November 1916, when a declaration by Emperors Wilhelm II of Germany and Franz Joseph of Austria promised the creation of the Kingdom of Poland. The concert would be called 'Chopin meets The Beatles', and Wojciech invited me to attend, saying that he would include in his programme my Opus 6 Reverie. In September I received an invitation from the Polish Embassy:-



On the occasion of the National Independence Day

Ambassador of the Republic of Poland to the Republic of Cyprus
Irena Lichnerowicz-Augustyn

requests the pleasure of the company of

Mr David Pentecost

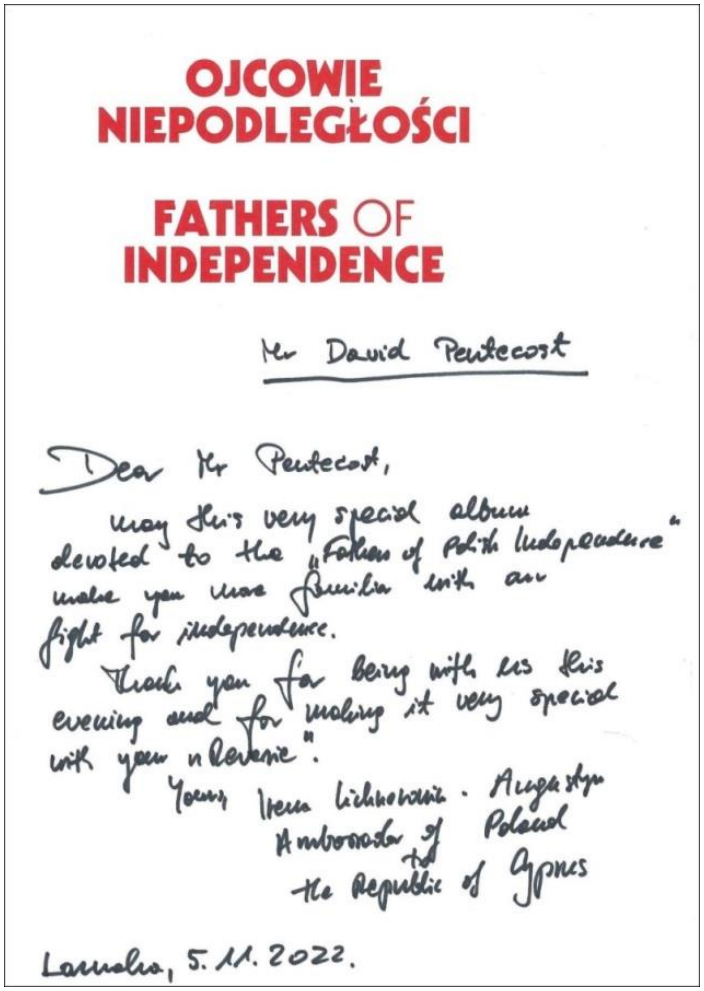
at the piano recital by Wojciech Waleczek "Chopin meets the Beatles"
organized together
with the Mayor of Larnaka Mr Andreas Vyras
on Saturday, 5th of November 2022, at 19:00

Municipal Theatre of Larnaka
Leonida Kioupi Street
Larnaka

RSVP until 26.10.2022
nikozja.amb.sekretariat@msz.gov.pl

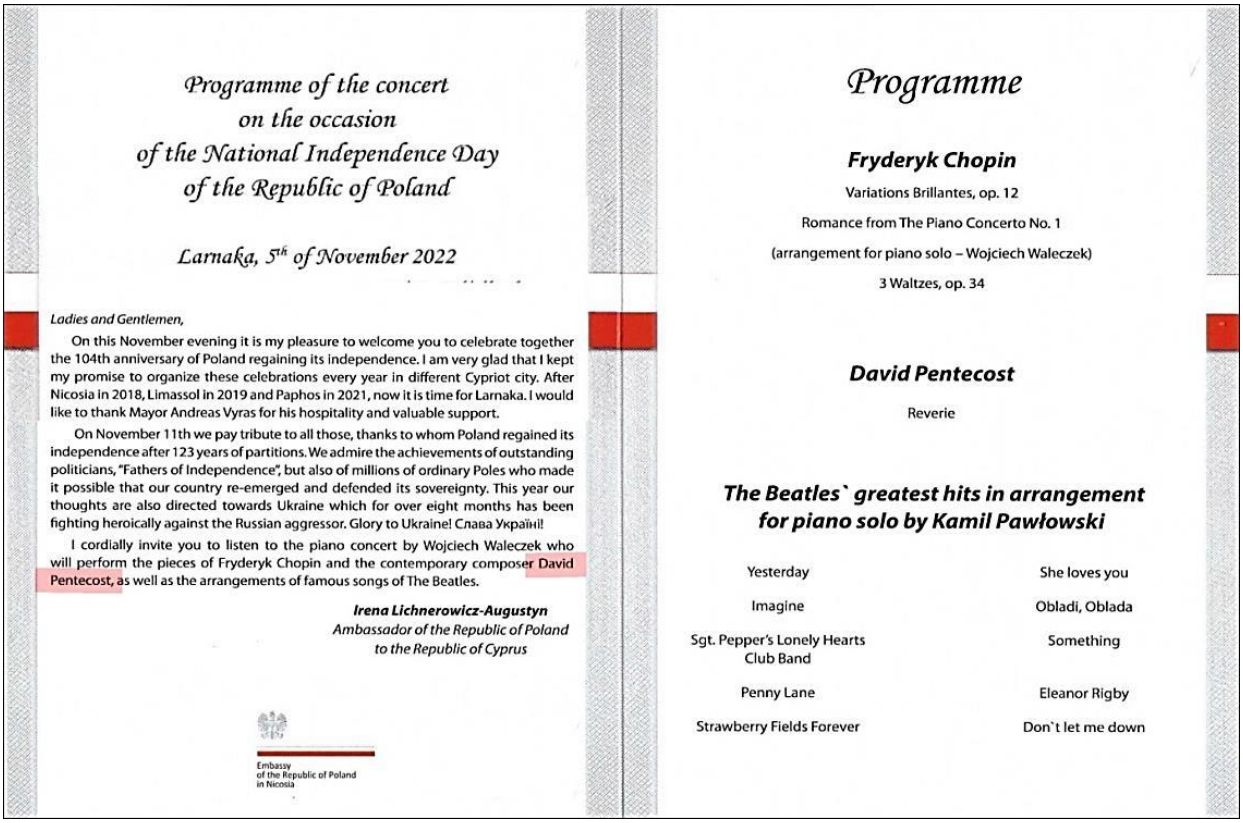
I was surprised to hear that no tickets were being sold, and the event would be by invitation only. I managed to arrange for the embassy to issue invitations to a few of my musician friends. I was pleased to read that the recital would be at the Larnaca Municipal Theatre – a nice venue, where I had filmed Tatiana Stupak taking part in a film festival in 2021.

I attended the recital, and whilst setting up my recording equipment, I met, by chance, both the pianist and the Polish ambassador, Irena Lichnerowicz-Augustyn. She very kindly had prepared and presented to me a beautiful book called Fathers of Independence, (ISBN 978-83-8098-473-8) telling the stories (in Polish and English) of six eminent Polish men who had contributed to the struggle for Polish independence. She had inscribed it as follows:-



She also mentioned in her introductory speech to the audience, in Polish and in English, that one of my compositions would be played, and that I was present in the concert hall.

Wojciech Waleczek presented me with two of his latest CDs, and I gave him an inscribed copy of my Reverie, Op.6, a copy of my latest Nocturne, Op.65, and a copy of the CD of seventeen of my pieces issued in 2021 by Stupak Records. I learned that for his 2018 recital, he had found me somehow, by searching the Internet for composers in Cyprus, and he had assumed that I was Cypriot! Then he had looked at some of my compositions on sheetmusicplus.com, and had bought my Opus 6, to play at his European Union countries recitals. He also told me that he had played the same European countries music programme no less than thirty times from 2018 to October 2022, and not only in European countries. Below are extracts from his Larnaca recital programme in November 2022:-



Programme of the concert
on the occasion
of the National Independence Day
of the Republic of Poland

Larnaka, 5th of November 2022

Ladies and Gentlemen,

On this November evening it is my pleasure to welcome you to celebrate together the 104th anniversary of Poland regaining its independence. I am very glad that I kept my promise to organize these celebrations every year in different Cypriot city. After Nicosia in 2018, Limassol in 2019 and Paphos in 2021, now it is time for Larnaka. I would like to thank Mayor Andreas Vyras for his hospitality and valuable support.

On November 11th we pay tribute to all those, thanks to whom Poland regained its independence after 123 years of partitions. We admire the achievements of outstanding politicians, "Fathers of Independence", but also of millions of ordinary Poles who made it possible that our country re-emerged and defended its sovereignty. This year our thoughts are also directed towards Ukraine which for over eight months has been fighting heroically against the Russian aggressor. Glory to Ukraine! Слава Україні!

I cordially invite you to listen to the piano concert by Wojciech Waleczek who will perform the pieces of Fryderyk Chopin and the contemporary composer David Pentecost, as well as the arrangements of famous songs of The Beatles.

Irena Lichnerowicz-Augustyn
Ambassador of the Republic of Poland
to the Republic of Cyprus

Embassy
of the Republic of Poland
in Nicosia

Programme

Fryderyk Chopin

Variations Brillantes, op. 12

Romance from The Piano Concerto No. 1

(arrangement for piano solo – Wojciech Waleczek)

3 Waltzes, op. 34

David Pentecost

Reverie

The Beatles` greatest hits in arrangement for piano solo by Kamil Pawłowski

Yesterday	She loves you
Imagine	Obladi, Oblada
Sgt. Pepper's Lonely Hearts Club Band	Something
Penny Lane	Eleanor Rigby
Strawberry Fields Forever	Don`t let me down

After the concert, there was a reception outside the entrance to the theatre, where several of my friends and I were able to talk at length to the pianist, and later, for a short while, to the Polish ambassador:

Tatiana Stupak, Irena Lichnerowicz-Augustyn, myself, Liudmila Stupak, Olivera Rialas

Wojciech Waleczek and me, at Larnaca Municipal Theatre, 5th November, 2022

Wojciech had agreed that I could record the concert, which I did, from the back of the theatre, and I subsequently sent him a copy of the entire event. I posted his playing of my Reverie on my Facebook account, which at the time of writing, could be seen at https://www.facebook.com/pianists/videos/2953436938284351/. Later, with his agreement, I posted it also on YouTube at https://youtu.be/rbHyYq4jFnE.

After the concert, the Polish government website showed an entry about the recital for the Polish Independence Day celebrations. Details of the event can be viewed at https://www.gov.pl/web/cyprus/celebrations-of-the-polish-independence-day-in-larnaka; (also at https://web.archive.org/web/20250207164442/https://www.gov.pl/web/cyprus/celebrations-of-the-polish-independence-day-in-larnaka).

I added references to the concert in my Wikipedia article on 8th November 2022.

Cornaro Institute 'Young Talents Concert'

On 24th May 2023, my pianist friend Anita Tomasevich, presented recitals by two teenage pianists at the Cornaro Centre in Limassol's old town. (Catherine Cornaro was the last monarch of the Kingdom of Cyprus; she reigned from 26 August 1474 to 26 February 1489). The two pianists were Polina Marchenko, Anita's own student, and Marinos Souglis, a student of the Limassol pianist Manolis Neophytou. Polina played six pieces, including my Op.14, an arrangement of Richard Strauss' song 'Zueignung', and my Op.12 Etude. She played them extremely well: they were the two pieces which she had previously learned and which I recorded; those recordings, are at https://youtu.be/PvH_y_Ixc7E and https://youtu.be/jiAllP6yn04 respectively.

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Kolossi Castle Piano Recital

On 20th April 2024, the first ever grand piano recital took place in this ancient Crusader castle, in Kolossi, west of Limassol. The recital was given by Tatiana Stupak, to a capacity audience of 120 people; she included in her one-hour programme, my Opus 42 Etude. My recording of the Etude is on YouTube at https://youtu.be/4hCitoBIhT0.

For me, another highlight was the task of moving the grand piano up the steps of the castle, and over the moat's drawbridge. I made a video of this, and the piano mover/tuner, Kleanthis Christoforou made an amusing speeded-up version. These two videos can be seen respectively at https://youtu.be/IvtGtvgAshM and at https://youtu.be/eXc-BgnuCCw.

Composing Competitions

A Limassol retired music school owner, Dr. Nefen Michaelides, had for several years been organising an international music competition in Limassol, in co-operation with music organisations in Moscow, including the Moscow State Conservatory. I knew her, because I had met her many times at Limassol concerts in the Rialto Theatre.

CENTER FOR SUPPORT AND PROMOTION OF CONTEMPORARY ART
named A. KARAMANOV, Moscow, Russia
RUSSIAN SCHUBERT SOCIETY, Moscow, Russia
DR. NEFEN MICHAELIDES PROFESSIONAL MUSIC SCHOOL, PIANO DEPARTMENT,
Local organizer and sponsor in Limassol, Cyprus

IV INTERNATIONAL COMPETITION OF MUSICIANS
IN CYPRUS

Diploma laureate

I PRIZE

in the nomination
« COMPOSITION»
awarded

DAVID PENTECOST (CYPRUS)

JURY

PRESIDENT OF THE COMPETITION AND JURY MEMBER
Honored Worker of Culture of Moscow, Ph.D., laureate of International Competitions,
Professor of the Russian State University A. Kosygin, Maimonides Academy, General Director of the
Center for Support and Development of Contemporary Art named Alemdar Karamanov
ELENA KLOCHKOVA (Russia)

Ph.D. music Internationally known musicologist and piano pedagogue
NEFEN MICHAELIDES (Cyprus)

Laureate of International Piano Competitions,
piano pedagogue of the Arte academy of Music
MANOLIS NEOPHYTOU (Cyprus)

Artistic director and chief conductor of the Cyprus Symphony Orchestra,
Laureate of International Competitions
JENS GEORG BACHMANN (Germany/Cyprus)

CHAIRMAN OF JURY
Honored Artist of Russia, Laureate of International Competitions,
Professor of the Moscow State Conservatory P. I. Tchaikovsky (Vocal)
KONSTANTIN CHRISTOFF (Russia)

CYPRUS, July 2018

She persuaded me to enter in the composition category, for the 2018 competition, in July, so I submitted a CD with five compositions on it. I won first prize (only a certificate - above); but there were only two entrants for composition: there are not many classical music composers around, and we were in different age groups, so we both won! Inevitable, so it was not much of a competition.

I was spoken to afterwards, by the music professor from the Moscow Conservatory (in the brown shirt in the photo above), and by Jens Georg Bachmann, (in the blue shirt), and at the time, conductor and music director of the Cyprus Symphony Orchestra, who congratulated me, and said that they liked my music. That meant much more to me than the piece of paper.

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In late May 2022, Tatiana Stupak drew my attention to the second international music competition organised by www.petrichor-records.com. I decided to enter two pieces in the composer category: my Etude Opus 42, and my Prelude Opus 50. I emailed the PDF version of these, and also an optional recording made by Tatiana of the Etude, taking the soundtrack from her 2021 CD; I had no recording of the Opus 50 to send as well. She entered as a pianist, her studio recording which I had made on 1st July 2020 of the Bach French Suite No.2; (https://youtu.be/rcCXDuvZb0c). The results were expected to be published in December 2022, but they were not. I think that Petrichor had received very few entries in May 2022, and well after the closing date, I had an email in September from Petrichor asking for entries! This second advertisement must have produced many more applications than Petrichor could cope with, and in December 2022, they wrote to all entrants, apologising that

the results would not be announced in December. In the middle of January, I emailed them to ask in which month the results would be announced, and a few days later they replied saying “within the next few weeks”, which I took to mean ‘towards the end of February 2023’. They emailed everyone on 13th February, providing a link to their website, where the winners’ names were listed. Neither my name nor Tatiana’s name was shown. I have subsequently ignored all emails from Petrichor.

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My activities in the world of classical music in Cyprus, especially in relation to public concerts, led to my becoming fairly well known to a minority section of the population. This led to a request from the Sunday Mail for me to answer some light-hearted questions for a regular feature which the paper publishes, called A Minute With ….. Below is what they published in 2018:

SundayMail living

JULY 29 - AUGUST 4

A MINUTE WITH... 28

David John Pentecost

Classical music composer

Lawrence of Arabia

Where do you live?
Limassol. I live alone by choice, but have very good friends in Limassol.

Best childhood memory?
Being taken out of school by an uncle to watch a West Indies v England cricket match at Lords.

Most frequented restaurant and absolute favourite dish?
Raj Tandoori in Limassol. Chicken korma.

What food would you really turn your nose up to?
So many I can't list them all! Peppers, anything fatty, pasta, anything with a rubbery texture, anything containing orange peel, everything candied, cream, milk, cold soup... Does the list ever end? I dislike far more than I like.

What did you have for breakfast?
Wilkin & Sons Tiptree No Peel Marmalade, sent to me from UK, on toast. And a fresh peach. And a piece of fudge, also from UK.

Would you class yourself as a day or night person? What's your idea of the perfect night/day out?
Day. Hot air ballooning, for the fantastic views of other balloons and the landscapes.

Best book ever read?
Samuel Pepys' Diary, for the detailed description of 17th century life in London.

Favourite film of all time?
Lawrence of Arabia, for the best cinematography ever, prior to computers becoming involved with film making; and it's a great true story.

Favourite holiday destination?
Skiing in Switzerland when there is snow every night and sunshine every day. For the exhilarating feeling of 'leaning on the wind' while whooshing downhill. And the magnificent mountain views.

What's your dream trip?
A few days on the International Space Station

What music are you listening to in the car at the moment?
A Brahms Symphony would be a favourite, or almost anything by Chopin.

What is always in your fridge/freezer?
A frozen curry from Marks & Spencer

Dream house: rural retreat or urban dwelling? Where would it be, what would it be like?
A detached house near supermarkets and the beach, with a large room for a Steinway grand piano, and a recording studio also with a Steinway piano. So that my music could be recorded easily, and to have small concerts for friends.

If you could pick anyone at all (alive or dead) to go out for the evening with, who would it be?
Beethoven, before he lost his hearing – to take him to hear one of his symphonies being played in a modern concert hall with a modern orchestra.

If the world is ending in 24 hours what would you do?
Talk to my children and friends to say goodbye. Be with a close friend for the last ten minutes.

What is your greatest fear?
Being in a confined space in the presence of a giant spider on the loose.

Tell me a joke...
A problem I have is forgetting all good jokes after a few days!

Sunday Mail, 29th July 2018

SUNDAY MAIL April 29, 2007 51

MUSICAL notes

Pianos, pianists and performances

By Saskia Constantinou

THE PIANO was invented by Bartolomeo Cristofori in Florence, Italy as early as 1698 and, like most inventions, was based on earlier technological innovations. Cristofori's early instruments were quieter than the modern piano but could produce a wider range of dynamics than the clavichord, and the sound was sustained longer. Piano making flourished in the 18th century, with the term fortepiano often used to distinguish the 18th century style of instrument from later pianos. Since the beginning of the 20th century, progress has only been incremental, with two types of configurations, the upright and grand piano.

During the 18th and 19th centuries, few families could afford pianos and they were generally only owned by the aristocracy. At the time, girls had lessons more often than boys as it was conceived that the ability to play made young women more marriageable. Women then continued to play as adults and provided music in the household. However, a solo career was typically open only to men – Clara Schumann being an exception.

As the middle classes increased, there was a corresponding rise in the importance of the piano, and it became common in public places such as hotels and schools. Families who could now afford pianos adapted their musical abilities to the new instrument, and the piano became a major source of music in the home.

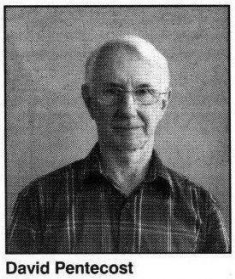
Amateur pianists remained informed of the doings of the leading pianists and composers of the day with professional virtuosi writing books and study methods, which sold well among amateurs. Amateur pianists obtained satisfaction from coming to grips with the finest music, even if they could not always perform it from start to finish. A favourite form of recreation was playing works for four hands with other members of the household singing or playing other instruments.

The invention of the radio in the 1920s and the Great Depression of the 30s dealt a severe blow to amateur piano playing as a form of domestic recreation, as piano sales dropped dramatically and many manufacturers went out of business. However, the piano survives today in many 21st century homes and although it is unlikely that it contributes to the marriage potential of daughters, piano lessons teach children concentration and self-discipline and open the door to a world of classical music.

In Cyprus, a new venture – the Pianists' Circle is being organised and formed by amateur pianist and composer David Pentecost, who, after several years of extended visits to Cyprus, has now settled here permanently.

The Pianists' Circle is founded on the concept and idea of The Chopin Society (London) where for many years, Pentecost was a member. "The Pianists' Circle will be a group of pianists who meet regularly in private homes to play to each other in very informal settings. The concerts will not be open to the general public – only to performers and possibly friends, space permitting. The objective is to make friends, have fun, improve each pianist's standard of playing and help each other to overcome the greatest hurdle – playing before an audience. As most amateur pianists are solitary souls and usually play for their own pleasure, as soon as they are aware of an audience they tend to become nervous or lose concentration. The Pianists' Circle is an opportunity to overcome these difficulties while improving the standard of performance."

Pentecost recounted his first experience at the Chopin Society: "I was so nervous that I couldn't stop my legs shaking and wasn't able to pedal! Fortunately, most others were in the same state, and were sympathetic. After a few meetings our nerves calmed and subsequently so did our playing and we began to enjoy ourselves!



David Pentecost

"I envisage a Circle being formed in each town, so eliminating a lot of travelling, and would like to ask all interested pianists to contact me. Each Circle will need at least six pianist members, with a suggested membership of possibly one or two dozen."

To maintain informality and keep costs low, meetings will take place in members' homes but members who cannot host a meeting should not be deterred from joining.

How would the monthly Circle meetings work? "Each Circle organiser will request volunteers at forthcoming concerts, and devise a schedule. The pianists will select the music they would like to perform, not longer than 15 minutes in total, and to provide a good selection of music without repetition the organiser will ensure that no piece is played more than once in any six month period. No one will be expected to play from memory."

Discussing the standard of playing, Pentecost continued: "It is important that each pianist chooses pieces well within their playing ability – it's better to play something you know well rather than a difficult piece badly.

"My advice is to resist the temptation to play a piece which you have just struggled to learn, rather hold back for a few months until you have really mastered it."

You can contact David Pentecost on 99-117265 or by email at Pentecost@cytanet.com.cy for further information. Those who feel that their abilities have progressed sufficiently could consider taking part in the Piano Competition for Outstanding Amateurs organised by von Cliburn, which takes place once every four years featuring 75 of the world's greatest amateur pianists. This year, the competition will be held from May 28 in Fort Worth, Texas and you can hear amazing performances by doctors, lawyers, nurses and homemakers – people from all walks of life! Until you are ready though, do telephone David Pentecost and have fun with the *Pianists' Circle*.

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Investing in cultur

I mentioned earlier, the Chopin Society's Members' Matinée events, which allowed mostly amateur pianists to play in a private group together. In February 2005 I had the idea to try to start something similar in Cyprus, so I advertised in newspapers and in music shops, seeking interested pianists. There was no response.

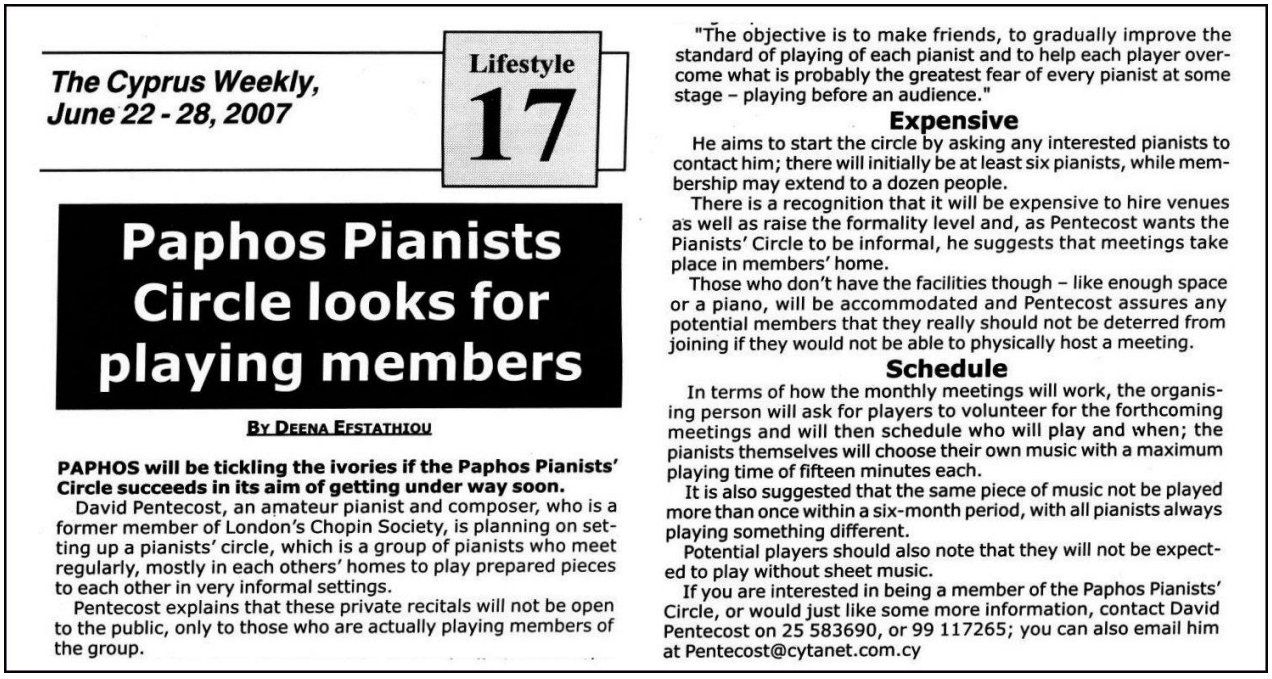
In March 2007 I read Saskia Constantinou's Musical Notes column in the Sunday Mail, which is an English language newspaper in Cyprus. I contacted her, and she agreed that if I would write a description of what I proposed, she would produce an article for her newspaper column, and post a notice on her new website. The press article was published on 29th April 2007. It is shown above.

The article produced only one reply, from Agnes Tang, a pianist in Paphos. We exchanged views, agreeing that perhaps the first pianists' circle could start up in Paphos, if we could find another five or so pianists. I produced some posters in English and Greek for display in various Paphos locations, and Agnes arranged to distribute them. Meanwhile, I had found the Paphos Music Forum on Saskia's website, with Stephen Willis as the contact. I emailed him in May, and a week or so later, his wife Doris (a lapsed pianist) emailed me. She said that she had a suitable room with a grand piano, where pianists' gatherings could take place, and that she would contact two pianists whom she knew.

On 25th May 2007, I was interviewed on CyBC Radio 2 in their Nicosia studios about the pianists' circles, which I hoped to start up in the major towns of Cyprus. And in June, I was interviewed on British Forces Radio, from a radio car.

By early June, we had found about half a dozen pianists – enough to start the Paphos Circle. The pianists met on Sunday 17th June at the Willis home in Tala, to get to know each other and play a little. Doris Willis offered to run the Paphos group, in order to allow me to continue to try to start groups in other towns.

On 22nd June, the Cyprus Weekly published an article (below) which I did not write, but I found that the article came from a Paphos public relations lady, Janice Ruffle, who had sent it to the newspaper's journalist:



The Cyprus Weekly, June 22 - 28, 2007

Lifestyle 17

Paphos Pianists Circle looks for playing members

By Deena Efstathiou

PAPHOS will be tickling the ivories if the Paphos Pianists' Circle succeeds in its aim of getting under way soon.

David Pentecost, an amateur pianist and composer, who is a former member of London's Chopin Society, is planning on setting up a pianists' circle, which is a group of pianists who meet regularly, mostly in each others' homes to play prepared pieces to each other in very informal settings.

Pentecost explains that these private recitals will not be open to the public, only to those who are actually playing members of the group.

"The objective is to make friends, to gradually improve the standard of playing of each pianist and to help each player overcome what is probably the greatest fear of every pianist at some stage – playing before an audience."

Expensive

He aims to start the circle by asking any interested pianists to contact him; there will initially be at least six pianists, while membership may extend to a dozen people.

There is a recognition that it will be expensive to hire venues as well as raise the formality level and, as Pentecost wants the Pianists' Circle to be informal, he suggests that meetings take place in members' home.

Those who don't have the facilities though – like enough space or a piano, will be accommodated and Pentecost assures any potential members that they really should not be deterred from joining if they would not be able to physically host a meeting.

Schedule

In terms of how the monthly meetings will work, the organising person will ask for players to volunteer for the forthcoming meetings and will then schedule who will play and when; the pianists themselves will choose their own music with a maximum playing time of fifteen minutes each.

It is also suggested that the same piece of music not be played more than once within a six-month period, with all pianists always playing something different.

Potential players should also note that they will not be expected to play without sheet music.

If you are interested in being a member of the Paphos Pianists' Circle, or would just like some more information, contact David Pentecost on 25 583690, or 99 117265; you can also email him at Pentecost@cytanet.com.cy

The Paphos circle met again in September 2007, a few more pianists were found, and these meetings continued to be held every few months, led by Doris Willis. During the next 18 months, the group grew to just over a dozen players, perhaps with the help of more publicity as a result of this free advertisement placed by Doris Willis in the April 2009 edition of the Paphos Post:

PAPHOS PIANISTS' CIRCLE
Amateur, adult, classical music pianists meet once a month or so, usually Sundays at 3pm, in private homes, to play a few pieces in a very informal setting, before a small, friendly and sympathetic audience of our fellow players. Free membership. Doris Willis - Tel: 26652437, 99900560. Email: pianists@cytanet.com.cy. Or willis@cytanet.com.cy

I wrote a letter to the Cyprus Weekly at the end of November 2007, based on the following draft press article, trying to recruit pianists for groups in other towns, especially hoping to find Limassol pianists:

Amateur Pianists Wanted!

Following the recent successful launch of the Paphos Pianists' Circle, four further pianists' circles are now to be formed in Larnaca, Limassol, Nicosia and the Famagusta-Paralimni area. All interested pianists who are good amateur adult players, and would like to find out more about joining their nearest pianists' circle are urged to contact the founder of these circles, David Pentecost, an amateur pianist and composer, on 99117265 or by e-mail to pianists@cytanet.com.cy. Membership of these new circles will be free of charge.

What is a pianists' circle? It is a small group of pianists who meet regularly, perhaps once a month, in private homes to play prepared pieces (normally of classical music) to each other in very informal settings. These recitals will not be open to the general public – only to the performers (and their friends, if space permits). The objects are gradually to improve the standard of playing of each pianist, to widen each pianists' repertoire, and to help each other to become accustomed to playing before a small audience.

In order to maintain informality and to avoid spending money on hiring venues, recitals are expected to take place in members' homes. Pianists are encouraged to join, even if they would be unable to host a meeting, for it is recognised that not all members will have a suitable room and a good enough instrument.

How will the monthly Circle meetings work? The organiser of each Circle will ask for volunteers to play at the forthcoming concerts, and will schedule who is to play and when. The pianists themselves choose the music they would like to perform – as many pieces as they like, but not normally lasting for more than about 15 minutes in total. In order to provide a good selection of music and to avoid repetition, the organiser will normally ensure that no piece is played more than once in any six month period, and that no pianist will ever play the same piece more than once. It is not expected that pianists will play without sheet music. The circles are intended to be for pianists of all nationalities, and so the organisation of membership and of recitals will be conducted in English.

David says: "It is important that each pianist should choose pieces which are well within his/her playing ability, in order to maintain good standards of performance. It's better to play something which you know well, than a piece of a more difficult standard, which perhaps you have just learned and are much more likely to make mistakes playing. There is often a tendency for a pianist to want to play the piece he/she is currently learning, which for an improving player will typically be a little more difficult than the previous piece learned. My advice is to resist the temptation to play a piece which you have just struggled to learn, and to hold back playing this for a few months until you have really mastered it".

More information can be found in the Societies section of the website devoted to classical music in Cyprus, which can be seen at www.cyprusclassical.com. [Now non-existent]. **Interested pianists should contact David Pentecost on 99117265, or by e-mail to pianists@cytanet.com.cy.** *[Email address no longer in use]*.

I had just one reply, from a Limassol pianist, artist, singer-songwriter, and journalist, Nathalie Kyrou, early in December, who was to prove helpful to me in the coming years, in the operation of the Limassol circle. We kept in touch, but by a year later, we had found no more Limassol pianists. Nathalie came with me to a Paphos circle concert on 30th November 2008. It was in a bungalow with an extraordinary garden, on a slope, with a spring welling up on the higher ground, and trickling down to feed a pond which was stocked with small fish; beyond were tall reeds growing in a patch of swampy ground outside the garden - most unusual for Cyprus, to find a naturally watered garden. I remember that I gave my best ever performance of Beethoven's Pathétique sonata that day; I have never played it so well since then.

On 16th February 2009, it was Nathalie, who after moving house and gaining Internet access, set up an account on Facebook at www.facebook.com/pianists, with the idea that this might help us to find more pianists. (It was this account which eventually in 2012, I started to use as my personal Facebook account, and I made an archive copy of it for security reasons on 7th February 2025, which is at https://web.archive.org/web/20250207170313/https://www.facebook.com/login/?next=https%3A%2F%2Fwww.facebook.com%2Fpianists).

David Pentecost, Koumis Philippou, Nathalie Kyrou, Ludmila Budanova, Vera Yudina, Pearl Norman, Agnes Tang, Tom Groves
From Cyprus Weekly, 29th May 2009 - First Pianists' Circle meeting in Limassol, 17th May.

Early in March 2009, I had a telephone call from a prospective new member living in Larnaca, Koumis Philippou, a teacher, who in due course joined our second group, in Limassol, although at the time, there were still too few players to hold meetings. Over the previous two years, I had made contact with a few players through my then membership of UKCA, but none of them were keen about joining us, for various reasons. I decided to hold a little concert in my Limassol flat for our three Limassol players, and to invite members of the Paphos group to come as well; four of them agreed to come and play. Somehow I made contact with a Russian pianist, who played piano for a Russian friend who was a soprano singer, and they agreed to take part. In the end we had eight musicians.

The event was successful, and Cyprus Weekly published an article for us, (not quite accurate after they had edited it), but it was good publicity. See the photo above, and the text of the article below.

THE CYPRUS WEEKLY MAY 29 - JUNE 4, 2009

Limassol Pianists' Circle

Piano fans will now have an opportunity to practise and enhance their piano skills through the Limassol Pianists' Circle. Established in Paphos two years ago, the Circle has now expanded to Limassol. David Pentecost, the founder of the Circle came up with the idea after being a member of the Chopin Circle in London.

"After being in the Chopin Circle in London, I thought it would be a good idea to set up a circle in Cyprus." Members of this new group held their inaugural private concert earlier this month, a hugely successful event which was supported by three pianists from Paphos Pianists' Circle.

Four pianists and a soprano singer from Limassol and Larnaca played a wide selection of classical music. The programme included piano solo works by Albeniz, Beethoven, Brahms, Chopin, Khachaturian, Liszt, Mozart, Rachmaninoff and Scarlatti, and four operatic arias.

As pianists playing at these small private events are not expected to be of professional standard, this is an ideal opportunity for those who have perhaps not played for many years to gradually refresh their skills, by practising a few pieces to perform at forthcoming monthly concerts.

According to Pentecost "the objects of the Circle are gradually to improve the standard of playing of each pianist, to widen each player's repertoire, and to help each other to become accustomed to playing before a small friendly and informal audience."

The Circle meetings works through the organiser, who asks for volunteers to play at the forthcoming recitals, and schedules who is to play and when. The pianists themselves choose the music they would like to perform – as many pieces as they like, and normally lasting between five and 15 minutes in total. It is not expected that pianists will play without sheet music.

More pianists are being sought, to increase the membership and amateur pianists are all welcome to contact the Circles' founder, David Pentecost. Although the newly formed Circle is based in Limassol, pianists from other districts are very welcome to join and no fees are payable.

The future plans of the Circle is to expand even further and perhaps turn into an institution. According to Pentecost, "in the long run we are hoping to set up a Circle in all the major cities and maybe eventually hold a public concert".

For more information contact pianists@cytanet.com.cy or telephone 99117265.

The Cyprus Weekly article resulted in a call from a Japanese lady, Syuko Umetani working in Cyprus, who was both a pianist and flautist, and she subsequently joined the Limassol circle. In June, Nathalie told us about Costas Polyviou, and he also was to join us. The following month, on 5th July, 2009, Koumis and Syuko both played at the Paphos circle's concert, and enjoyed their time there.

Early in July, four of us in the Limassol circle met one evening in my flat for an extremely informal time, playing piano and table tennis!

On 20th September 2009, five of us had another informal get-together, which I described in the following email to my family:-

"Yesterday afternoon, from 4 to 6.30 I held my 3rd concert here with a drinks and snacks interval. This time very informal - no invited guests - just the 5 musicians and 2 of their close friends. I accompanied Syuko (Japanese girl) who played Bach on her flute; no rehearsals but it went extremely well. Costas played piano film music without any sheet music - remarkable; he just listened to recordings and worked on it, making up his piano version. Koumis played some Chopin; he likes to have the mental comfort of the sheet music but hardly looks at it. Nathalie (a Canadian Armenian Cypriot) played some Chopin and Albeniz. I played a couple of rare Chopin pieces as quiz items, and Rachmaninov's Elégie, the latter after weeks and weeks of practice - very beautiful but a difficult piece for me, and it went well. At the end, I persuaded Syuko to play (unrehearsed - she has no piano at home) a little of Chopin's fantastic Study Op 25 No 12; her playing was amazing! I felt like the old man that I now am, with everyone else, I imagine, aged about 30!"

I came across a report I made on 14th February 2010 about the state of the pianist circles. Here is part of it:-

"My pianists' circles here in Cyprus continue to meet, albeit with a bit of a struggle. The Paphos Circle meets about 6 times annually, and the standard has noticeably risen over the last few years. Here in Limassol, currently there are only about six of us playing, and we started meeting last summer, hitherto always in my apartment.

We have a new recruit, a tennis friend, Graham Lock, an organist, who has a Steinway grand piano in his house, and I am hoping that a future gathering will be at his home, which is in a tiny village in the hills between Limassol and Larnaca. He has built a small 'house' in his garden as a sound-proofed home for his church organ, which makes a wonderful, monstrous sound!"

Graham subsequently joined us for our concerts, on those occasions when he was free to do so, but he declined to play the piano for us. I was very pleased that he came, even if only to listen, because he once talked about letting us have a concert at his home, on the Steinway.

In early July 2010, I had a phone call from Tatiana Steppe, enquiring about our Limassol group. We met on 6th July, and subsequently she joined the Limassol circle. She and her husband invited me and Nathalie to their home in Erimi for a chat, and we went there on 6th August.

Also in August, Costas told me that he had a friend, Angela Kouali who wanted to join the Limassol circle. She joined us at our concert on 12th September.

Tatiana Steppe offered her home as a venue for our next concert, which could not be arranged until 23rd January 2011, because of the extreme difficulty of finding enough players available on the same date. I had printed and placed in the foyer of the Rialto Theatre, some cards, advertising the Limassol circle; a few people had contacted me in the autumn of 2010, but none of these enquiries resulted in anyone joining us.

The Limassol group next met at Graham's home in Parekklisia on Sunday 17th April, 2011. Costas said that he would bring a Russian friend, Tatiana Stupak, whom he said played better than he did. And Koumis arranged for a contact of his, Leonid Nesterov, a brilliant Latvian jazz pianist, to come along as well. The concert was very successful.

Tatiana Stupak offered her flat as the venue for the next concert, which we fixed for Sunday 26th June, 2011. Here is a photo of the event, showing the eight pianists:

Me, Leonid Nesterov, Koumis Philippou, Tatiana Steppe, Tatiana Stupak, Nathalie Kyrou, Chris Smith, Costas Polyviou,

Our next concert was again at Graham's home, arranged for 18th September 2011. Tatiana Stupak brought a young student of hers, Aliki, who also played. New to the group was Chris Smith, from Paphos but working in Limassol, who telephoned me out of the blue, asking if he could join the group. Several people brought a guest, and there were over twenty people present. See the photo of the eight musicians on the next page.

A few weeks before the concert, I was contacted by a woman who was acting for a Russian bassoonist. She had found my name on the Internet, when she was looking for pianists in Cyprus. She needed to find someone to accompany Andrey Snegirev, a bassoonist, who was going to audition to join the Cyprus Symphony Orchestra. I asked Tatiana Stupak if she would be interested to play, and I left it to her to contact Andrey, which she did. They met, and Andrey gave her the sheet music for his audition pieces. Andrey wanted the opportunity to play before an audience, so he came to our 18th September concert, Tatiana accompanying him on the piano. The audition took place in Nicosia on 25-26 September, with 37 other bassoonists competing, and later we heard that he had come second; a few weeks later, we also heard that he had joined the symphony orchestra. So we all felt that the Limassol Pianists' Circle had really achieved something worthwhile. I saw him playing with the orchestra at the Rialto Theatre on one or two occasions. A few months later, we noticed that he was no longer playing in the orchestra, and nothing more was heard of him. In 2020 I did a search on Google, and found him listed as a bassoonist with the Russian National Orchestra.

Me, Leonid Nesterov, Tatiana Stupak, Chris Smith, Aliki, Andrey Snegirev, Costas Polyviou, Nathalie Kyrou

Here is the programme of music played on 18th September 2011:

Beethoven, Sonata Op.31, No.2- Final movement	David Pentecost
Bach, Sonatina No 6 in D Minor, BWV 1019	Nathalie Kyrou
Bach, Invention No. 8 in F major, BWV 779	Nathalie Kyrou
Mozart, Bassoon concerto in B flat, K191.186e:	Andrey Snegirev
I. Allegro, II. Andante ma Adagio	& Tatiana Stupak
Chopin, Waltz Op.64, No.2	Costas Polyviou
Gershwin, Lady Be Good	Leonid Nesterov
Matt Bellamy (of Muse), Butterflies and Hurricanes	Christopher Smith
Beethoven, Excerpt from 5th Symphony arr. for piano	Aliki
Mendelssohn, Wedding March,	Aliki
excerpt from Suite of Incidental Music	
Hatzidakis, Min Rotas Ton Ourano (Don't Ask the Skies)	Nathalie Kyrou
Strauss J II, The Blue Danube (abridged)	Nathalie Kyrou
Saint-Saens, Sonata for bassoon & piano	Andrey Snegirev
II. Allegro scherzando, III. Molto adagio	& Tatiana Stupak
Elgar, Variations: Op.36 No.12 – B.G.N.	David Pentecost
Taylor & Dallas, Theme from Film XX TV programme	David Pentecost
(See www.youtube.com/watch?v=k4lRmG_UXy8)	
Bach, C.P.E., Solfeggio in C minor,	Costas Polyviou
Errol Garner, Misty	Leonid Nesterov
Chopin, Nocturne, Op.9 No.2	Koumis Philippou

Meanwhile, in Paphos, Doris Willis had been trying to arrange a concert there for 2nd October 2011. She wrote an email to me on 25th September, saying that several members of the group appeared to be losing interest; also there were health problems, and one pianist was returning to the U.K.

I immediately replied to Doris, making some suggestions, but agreeing with her that acting as organiser of the concerts was extremely frustrating at times. She was, like me, having difficulties getting enough pianists together, and she would raise the subject of the future of the group at the next meeting. The objective of meeting monthly, at least in Limassol, had been unachievable, and we were meeting only about every two months or more. I had not been well, and I told her that I would resign as organiser of the Limassol group in November, and invite someone else to take over.

In early December, I heard a whisper from one of the Limassol members, that two other members were likely to leave the group soon, and this proved to be the case

On 9th January 2011, I wrote to all Limassol circle pianists:-

"Hello everyone,

The next piano concert will be at Tatiana Stupak's apartment on Sunday 22nd January starting promptly at 4pm.

I am still not well enough to guarantee being fit enough on the day: I hope to be there to play, but I can't at the moment be too positive about that.

Directions to Tatiana's apartment are below; photo directions are attached. Please reply to Tatiana, who will be preparing the music programme.

David"

I had been having severe and unpredictable abdominal and stomach pains for some weeks, resulting in a minor stomach operation. Several preventative treatments were tried, as well as symptomatic treatment measures. I had told Tatiana Stupak about the problems, and she had offered to hold the next meeting at her flat. I think that the stress caused by the extreme difficulties of organizing the concerts had contributed to my health problems. I told her that I planned to give up organising them, and to hand over to someone else.

On 19th January, I emailed everyone again:

"Further to my email to you dated 9th January, when we scheduled a pianists' concert for this Sunday, 22nd January at Tatiana Stupak's home, no one has replied to Tatiana to say that they will come. So the concert has had to be cancelled, because of lack of support. If you are willing to play on a later date, please let me know, and suggest some dates when you will be available. Thank you.

David"

I received no replies - the Limassol circle's life had come to an end. In Paphos, Doris was continuing to have problems, with lack of enthusiasm and numbers attending, and coincidentally at about the same time, the Paphos circle ceased to be. But it had lasted for more than a year longer than the Limassol circle.

The stress having gone, my health improved!

It was continuing to be a time in Cyprus, generally, of depression and worry. As a result of the severe economic crisis, there were currency restrictions, banks going bust, money being taken from some bank accounts by the government, and cash withdrawal limits being imposed. Perhaps the depressed mood of the population as a whole, contributed to the demise of our music groups.

Nothing lasts for ever, and that includes my two pianists' circles. But they proved to be a significant part of my life in Cyprus. Except at the end of the circles' existences, the activities I created were most enjoyable, and had required me to learn some new skills, and revive some old ones learned half a century earlier, particularly in dealing with the news media. Most importantly, I made some new and very good friends, and those friendships endured, after the demise of the pianists' circles.

Below is a list of works which I played at the pianists' circles; (L for Limassol, P for Paphos).

15.07.2007	P	Beethoven, Largo from Sonata No.4, Opus 7
	P	Chopin, Nocturne in C minor No.21, Posthumous
	P	Beethoven, Scherzo and Trio from sonata No.2, Opus 2 No.4
	P	Chopin, Mazurka no.7, Opus 21 No. 4
02.12.2007	P	Beethoven, Largo, Minuet+Trio, Op.10 No.3
24.02.2008	P	Schumann, Three Romances, Op.28 No.2,
	P	Chopin, Contredanse, Posthumous
	P	David Pentecost, Waltz, Op.7
	P	Chopin-Liszt, Frühling, S.480, No.2
	P	David Pentecost, Mélodie Triste et en Colère, Op. 2
15.06.2008	P	Chopin, Prelude 11
	P	Chopin, Prelude 12
	P	Chopin, Prelude 13
	P	Humphrey Lyttleton, Bad Penny Blues
30.11.2008	P	Beethoven, Pathétique Sonata
17.05.2009	L	Chopin, Mazurka in F Minor (Posth), Op.68, No.4
	L	Beethoven, Piano Concerto No. 4: Andante con moto, Op.58
	L	Rachmaninoff, Prelude, Op.23 No.4
	L	Beethoven, Rondo from Sonata Pathétique, Op.13
13.09.2009	L	Chopin, Contredanse
	L	Rachmaninoff, Elégie, Op. 3 No 1
	L	Chopin, Nocturne, C Minor
17.01.2010	P	Chopin, Etude, Op. 10 No. 6
	P	Schumann, Grillen (Fantasie), Op. 12
	P	Bach, Prelude (1, Book 2) , BWV 870
	P	Rachmaninoff, Elégie, Op. 3 No. 1
24.01.2010	L	Chopin, Etude, Op. 10 No 6
	L	Schumann, Grillen from 'Fantasie', Op. 12
	L	Bach, Prelude (1, Book 2) , BWV 870
12.09.2010	L	Chopin, Waltz, Op. 69 No 2
	L	Chopin, Etude No. 26 (Posth.), No. 2 of Trois Etudes
	L	Chopin, Etude No. 27 (Posth.), No. 3 of Trois Etudes
	L	Schubert, Impromptu (abridged), Op.90, No.4
06.02.2011	P	Bach/Siloti/Pentecost, Prelude BWV855
	P	Handel, Suite 11
17.04.2011	L	Chopin, Mazurka, Op. 63, No.2
	L	Chopin, Mazurka, Op. 63, No.3
	L	Chopin, Mazurka, Op. 63, No.4
	L	Satie, Gnossienne, No. 3
26.06.2011	L	Brahms, Waltz, Opus 39, No.9
	L	Brahms, Waltz, Opus 39, No.10
	L	Brahms, Waltz, Opus 39, No.11
	L	Brahms, Waltz, Opus 39, No.15
	L	Rachmaninoff, Elégie, Op.3, No.1
18.09.2011	L	Beethoven, Sonata Op.31, No.2- Final movement
	L	Elgar, Variations: Op.36 No.12 – B.G.N.
	L	Taylor & Dallas, Theme from Film XX TV programme

See www.youtube.com/watch?v=k4lRmG_UXy8 for the original TV recording.

Chapter 15: A music career for Tatiana Stupak

Contents

All was fairly quiet on the music front for me from 2012 until 2015, apart from doing some composition, and attending some public concerts in Limassol and Paphos, which I had done ever since coming to live in Cyprus. Music trips to Paphos were usually for the annual opera near the castle by the port, although I did not attend every single opera. I did once go to a very good concert in Nicosia, but afterwards I resolved to do it no more; the long drive to the capital for an 8.30 start, meant a late end to the concert, which in turn meant a very late return to Limassol at around midnight. I found it too tiring. I have never liked the car journey to and from Nicosia. I once went to a concert in Larnaca Town Hall, and that journey was much easier.

2015 was to result in a major change in my life. In the autumn of 2014, Rosie Collings had started a music group for the Limassol U3A, operating from her home in Lania, and I had registered my interest. I learned that the purpose of the meetings had been to listen to recordings of favourite music by the group's members, and that no live music had been contemplated. The recordings format did not much appeal to me, because I had a large music collection myself, and the journey to Lania was not one which I welcomed.

Sadly, Rosie for personal reasons had to give up leading the group, and Janet Bureau (founder of the U3A in Cyprus) took over running the Music Appreciation Group. I was receiving invitations to the meetings, and Janet wrote to all of us in February 2015, announcing a meeting at her home on 13th February, to listen to/watch some recordings. I replied, saying that I would not be going.

On 9th February, I wrote to Janet, asking her to take me off the mailing list, stating my view that music recordings did not much appeal to me, and that there should be events in other formats. But I went on to say that I might be able to arrange some live music or music lectures at my home, where I had a piano. I wondered if any group members knew of someone who played an instrument. Janet replied, saying that she would put my ideas to the next meeting in a few days' time.

On 16th March, 2015, I wrote to the best classical music player who had been in my Limassol Pianists' Circle, Tatiana Stupak, asking her if she would be interested to give a piano recital some time in 2015, before a small audience of perhaps 15-20 people. The music programme would be entirely her choice, and so would the date, time and length of the recital.

On 17th March, Janet wrote to me, saying that there had been interest in my ideas, and asking if I would continue to try to get Tatiana to play for the group, and she also asked if I could suggest anyone to give an illustrated talk for the April meeting. It was later agreed that I would arrange to present an illustrated recorded talk and some other unique recordings on 17th April at a group member's house in Erimi.

The event proved to be a triumph, after a series of tragic and frustrating disasters, best described in a report which I sent to some relatives the following day:-

"I gave an illustrated talk to the Limassol U3A music group yesterday. It was supposed to be about Beethoven's tenth symphony (CD), James Rhodes on three Chopin works (DVD), and Rachmaninoff's 1920s piano rolls, reproduced on a modern adapted piano, and 'played' by the composer (CD).
I could not find the venue, and spent about an hour calling on the phone to the host, to try to get directions. I was of course much later arriving than I had intended, and when I finally arrived at the

house, the technician whom I wanted to meet, had left, so I found two pieces of equipment which he had delivered, and which I had to figure out how to use.

One member of the group arrived in a car, and tripped while getting out of the car, breaking her arm. She had brought her laptop, which I needed, to hook up to the image projector, for use with a big roll-up screen. One member of the group took the injured lady to hospital.

The remaining audience settled down, while I struggled to connect the projector to the laptop, and the external speakers (which I had brought with me) to the laptop. The tab key didn't seem to work on the laptop. I managed to get the projector to work, and eventually produced some sound out of the speakers. But I couldn't get the computer to play any music. Software with which I was familiar, was not loaded on the laptop.

After half an hour messing around with no fully functioning computer, we debated whether to try to carry on, or abandon the afternoon. We agreed that I should spend five more minutes on the computer, and if I didn't get it working, we would all go home.

I was struggling to get the Beethoven 10th symphony CD to play. The computer would only play two 'pop' songs which were stored on it. The symphony was preceded by a recorded lecture about the music. Suddenly, the speakers burst into life, playing the symphony – I knew not how – 45 minutes late - but not playing the preceding lecture. I had not given my short introductory talk about the symphony's discovery, but we decided to capitalise on our luck and let the music continue. Afterwards I gave my short talk. Then I tried and somehow succeeded in getting the recorded lecture to play.

Next, I tried to play the James Rhodes Chopin works from the DVD, which were on track 3. But I was unable to navigate to track 3, and the computer insisted on playing the first track, which was Beethoven's Waldstein piano sonata. So we agreed to accept the enforced change in the programme and resigned ourselves to listening to more Beethoven. I spoke about James Rhodes after the Beethoven, instead of before the recording.

At some stage, while I was still struggling with the machinery, we had a tea break.

Finally we had scheduled some piano tracks from a Rachmaninoff CD to be played. Unfortunately this CD had not been delivered to me in time by Amazon, but I had brought with me almost the same set of recordings on another CD, which we managed to play without much of a hitch.

We finished the session after 6pm, about 90 minutes later than had been planned. But all agreed, in spite of the technical difficulties that it had been very enjoyable and most worthwhile."

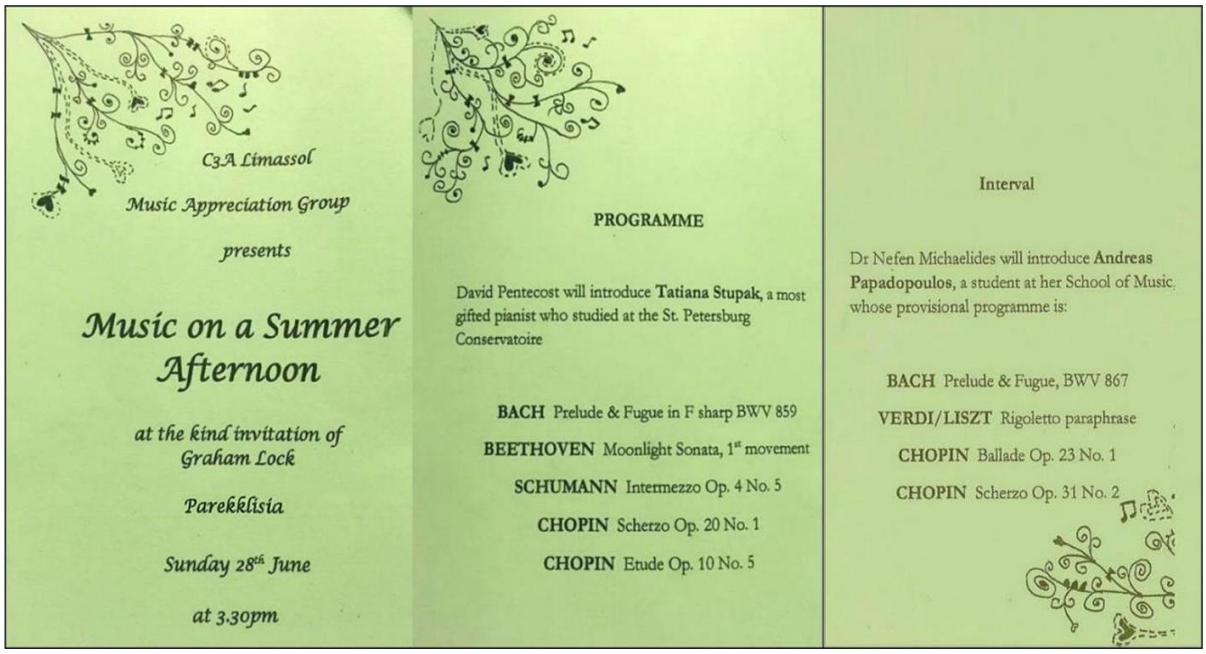
By 27th March 2015, I had agreed with Tatiana, that she would give a piano recital on Sunday 28th June. She needed time to practise, because she had played little since 2011, when my pianists' circles had ceased operating. The venue had then been decided as my flat in Limassol. She did not have enough music memorised, to play both before and after a tea interval. So we were to have one of my James Rhodes' recorded DVD lectures after the interval, and perhaps some pieces played by me on the piano.

I wrote to Graham Lock, inviting him to come to my flat to hear Tatiana play, and he responded by offering his home to the group, so that Tatiana could play on his Steinway piano. So it was agreed that the 28th June concert would be at his home. But the second part of the concert still needed to be arranged, and because a video could not be conveniently shown in Graham's piano room, we began a search for a second good pianist.

I met Dr. Nefen Michaelides at her Limassol music school on 8th May, to ask if any of her pupils would be able to play at our June concert. She was keen to help, and I said that I would be able to drive her to the venue in Parekklisia. She had a student, Andreas Papadopoulos, then doing his National Guard service, and who was to play at her school on 21st June. She would ask him if he could arrange also to be free on 28th, to repeat his music programme. He said that he would be pleased to play, if he could persuade the Army to release him.

With the uncertainty involved, I decided that I would have to prepare something to play, should Andreas not be available at the last moment. So I practised Beethoven's Pathétique Sonata, but not being at all confident about playing with sheet music on a grand piano, which always gave me vision problems.

About 28 people gathered on 28th June in Parekklisia, and I was preparing to play, because Andreas had not yet arrived. Just in time, he appeared with his parents, I made the introductions, and the concert began.



C3A Limassol

Music Appreciation Group

presents

Music on a Summer Afternoon

at the kind invitation of Graham Lock

Parekklisia

Sunday 28th June

at 3.30pm

PROGRAMME

David Pentecost will introduce **Tatiana Stupak**, a most gifted pianist who studied at the St. Petersburg Conservatoire

BACH Prelude & Fugue in F sharp BWV 859

BEETHOVEN Moonlight Sonata, 1st movement

SCHUMANN Intermezzo Op. 4 No. 5

CHOPIN Scherzo Op. 20 No. 1

CHOPIN Etude Op. 10 No. 5

Interval

Dr Nefen Michaelides will introduce **Andreas Papadopoulos**, a student at her School of Music, whose provisional programme is:

BACH Prelude & Fugue, BWV 867

VERDI/LISZT Rigoletto paraphrase

CHOPIN Ballade Op. 23 No. 1

CHOPIN Scherzo Op. 31 No. 2

It was very successful. Afterwards, I wrote an article for the press, and sent it off to a few newspapers, with some photographs. Above is the programme of music, and below, a press article and some photos of the event.

The Cyprus Mail article used to be on the newspaper's website at http://cyprus-mail.com/2015/07/01/the-first-of-many/, but now (February 2025) it is no longer visible; however, someone (probably me) archived a copy in 2019, and it is at https://web.archive.org/web/20190325180620/cyprus-mail.com/2015/07/01/the-first-of-many/.

A photo-copy of the version printed in the newspaper is on the next page. I took my draft of the article to the offices of the local Russian newspaper Vestnik Kipra, and they translated it, printing it on 3rd July.

CyprusMail 1 July 2015

The first of many

0 COMMENTS ENTERTAINMENT, WHAT'S ON

By David Pentecost

On Sunday past the recently formed Music Appreciation Group of the Limassol Branch of the Cyprus Third Age (C3A), held its own first live music event, at the home of one of its members in Limassol.

The member has a fine Steinway grand piano, which was a particular attraction for the two solo pianists – Tatiana Stupak from Russian and Andreas Papadopoulos from Cyprus – both of whom began playing at the age of five.

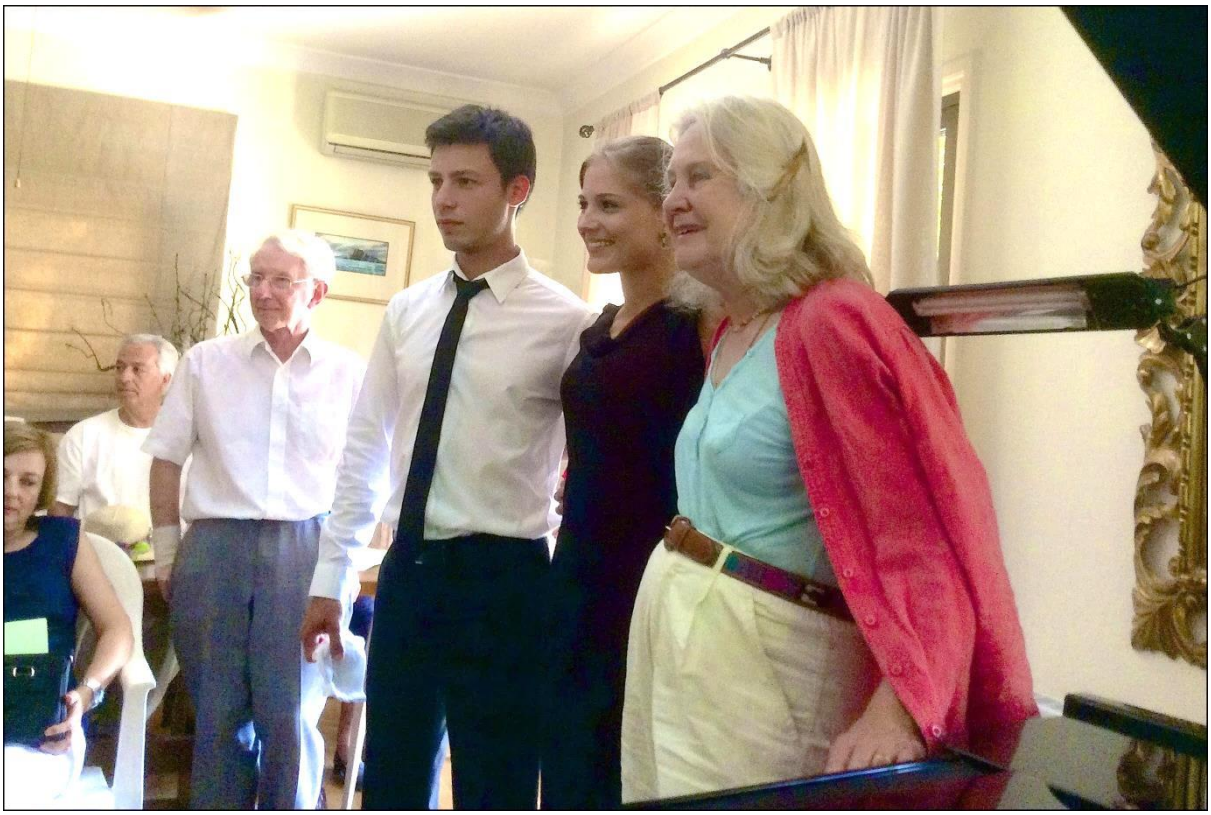
Stupak studied at the St Petersburg Conservatoire until 2009, and chose to play Bach's Prelude & Fugue BWV 859, Schumann's Intermezzo Op.4 No.5, Chopin's Etude Op.10, No.5, the first movement of Beethoven's Moonlight Sonata, and concluded her recital with Chopin's Scherzo No.1.

Papadopoulos is now a student at the music school of Dr Nefen Michaelides in Limassol, and performed Bach's Prelude & Fugue BWV 867 followed by a Liszt transcription of music from Rigoletto by Verdi, he concluded with two works by Chopin: Ballade No. 1 and Scherzo No 2.

Both pianists performed their chosen works to a great round of applause. The first show was such as hit that the audience was asking afterwards when the next concert would be held.

So in response there are already plans in motion for the next event to take place sometime in the autumn, and it will probably be one where pianists play live, but this time, in the form of a musical lecture.

My Cyprus Mail article



Me, Andreas, Tatiana and the music group founder, Rosie Collings

Tatiana with our host, Graham Lock

Andreas Papadopoulos and Tatiana Stupak

At Graham Lock's home

After the concert, I wrote to Tatiana, saying that I would like to have a private concert at my flat for some friends, and would she please play the same programme again? She responded saying: "Good evening! I thank you a lot for the concert, it was nice and I'm glad that I started to play again. Was so nice feeling. Thank you for photos. Of course I will play at your home, just tell me when. My mom is so happy and sends her greetings. Tatiana"

The private concert at my flat was arranged for Sunday 26th July, and there were about twenty of us – just friends of Tatiana and me.

Below is the text which I subsequently sent to Vestnik Kipra, and underneath that, is what they printed.

"The Limassol based Russian pianist Tatiana Stupak gave a brilliant recital in Limassol on Sunday 26th July, before an invited audience. She performed works by Bach, Beethoven, Chopin and Schumann. Particularly noteworthy, was her brilliant playing of Chopin's first Scherzo and his Etude Op.10 No 5. The audience was delighted by her interpretation of the less well-known Intermezzo Op.4 No.5 by Schumann.

Stupak then also gave world première performances of two works by British composer David Pentecost, who has lived in Limassol since 2004: his Fantasia, written in 1999, and a Bach-like Prelude written in 2014, which was performed on the Clavinova's organ. The composer was present at the recital, and played one his compositions, Reverie, a gentle dream-like work, and Chopin's Nocturne Op.32 No.1."

В мире музыки

Очередной блестящий концерт фортепианной музыки состоялся в Лимассоле 26 июля. В исполнении российской пианистки Татьяны Ступак прозвучали произведения Баха, Бетховена, Шопена и Шумана.

Особо следует отметить ее блестящую игру Скерцо №1 и Этюда ор.10 №5 Шопена. Публика была в восторге и от интерпретации менее известного произведения Шумана – Интермеццо №5 Ор.4.

В тот же день собравшимся были представлены две работы британского композитора Дэвида Пентекоста, живущего в Лимассоле с 2004 года. Его написанная в 1999 году «Фантазия» и созданная в 2014 году и исполненная на органе «Прелюдия в стиле Баха» очень порадовали слушателей.

Присутствовавший на концерте композитор также исполнил одну из своих композиций под названием Reverie и ноктюрн Шопена Ор.32 №1.

Tatiana playing my piano, 26th July, 2015

The concert was very informal, and many stayed behind to talk, have drinks and snacks. Two of my guests from Paphos were Tom Groves and June Evans. They, and a few others, told Tatiana that she really should give serious thought to giving public recitals, because she played so well.

Tom and June were members of my old Paphos Pianists' Circle. They told us about a relatively new hall in Paphos called the Technopolis 20 Cultural Centre, which was available to hire for concerts. It had seating for about 70 people, and a new grand piano. Subsequently I made enquiries about the terms of use of the hall, and it was to become a venue which would in future be used by Tatiana on several occasions.

From then on, Tatiana started seriously thinking about practising more, and playing in public. I said that I would help her, and I started to research where there were suitable places in Cyprus for her to play, what their facilities were, number of seats in the hall, hall hiring costs, type of piano and so on. There were significant problems, partly because Cyprus had no tradition of western classical music. Piano playing had not been sufficiently popular for recital facilities to be well developed. Most halls had no piano. Yes, there were a few large halls, in theatres, where there was a grand piano. Those venues were too large for Tatiana to play in, at that early stage in her career, for it would be impossible to fill such theatres, and the hire costs of the halls were in any case very high. Cyprus very rarely had pianists visiting from overseas able to fill such places. The few visiting pianists usually came only once annually, and they did not even half fill places like the Rialto Theatre in Limassol.

We had to find smaller halls, such as the one we had been told about in Paphos. I did find a few of suitable size, seating up to 200 people. The difficulty was that many of them had no piano, or a poor piano of unacceptable quality. This was a problem which had been recognised by one enterprising piano tuner, Panos Christofides, whom I found. He had acquired about half a dozen pianos, including some grand pianos, and had set up a business hiring them out. He would arrange transportation, tuning at the destination hall, and removal next day. Costs would range from €350 to €700 euros.

I first talked to the managers of the Technopolis hall in Paphos. The hiring terms were reasonable, and I asked if they would allow us to book the hall for Tatiana to play there. They responded by saying that they needed some assurance of the standard of her playing, and could I send them a CD for assessment?

We had no such CD, so the next step was to hire a studio to make some recordings. I searched for studios, and found several in the island, but it seemed that they were all equipped with electronic keyboards, and they generally did recordings for singers, guitarists and small pop music bands. Eventually we found one, Soundscape Studios, run by Chris Charalambides, a contact of Tatiana from some years previously. The studio, in Souni village, about half an hour's drive from Limassol, had a Yamaha grand piano. It seemed to be the only studio in the island with such a piano, although in 2020 we did find a second one, in Limassol – see Chapter 12.

We made an appointment to hire the studio for an hour on 8th September 2015. I thought that we should seek permission to make our own video recording, as well as having the professional CD sound recording made by the studio owner. He agreed that I could take my video camera.

It was fortunate that I had the camera, a small ZOOM model Q4. I had bought it a few months earlier, not really wanting a video camera at all, but a good quality sound recorder, so that I could make some sound recordings of myself playing. I was advised that it would be better for me to buy a small video camera, but one which had a bias towards the sound recording aspect rather than the video aspect. That is what I did, and I was pleased with the sound quality.

Tatiana's first recording session, 8th September 2015

I took the video camera along to the recording studio, and set it up on a tripod which I had had for years, for occasional use with my still camera. The video camera would not be moved around, but would remain in a fixed position, trained on the piano and pianist. The technician was in an adjacent room, a large sound-proof glass window separating us, so that we could signal to each other about starting and stopping, and to allow him to adjust the sound levels on his recording equipment.

After adjusting the studio lighting appropriately for my camera, we began to make the first set of recordings: Chopin's Etude, Op.10 No.5, Schumann's Intermezzo, Op.4 No.5, and Chopin's Scherzo, Op.20. I had to watch the video camera, and keep totally silent, just stopping the camera after each piece of music, and restarting it for the next one.

After the session, the technician did some editing out of unwanted sounds from the beginning and end of the recordings, and transferred them to a CD, which Tatiana took away, and later gave to me to upload to my Dropbox account on the Internet, so that I could advise the managers of Technopolis in Paphos, that they could now listen to Tatiana playing. I e-mailed Markella Neocleous on 11th September, and she replied later the same day as follows:

"Dear David, Thank you very much for your mail. The recordings are really good and we really like the playing. It would be great if you can send us the video when it will be completed. Of course we can discuss about available dates for a recital. When is the most suitable period for you? Regards"

Below are some photos taken at the studio.

At Soundscape Studios, Souni

At home, I had, with some trepidation, removed the memory card from my camera, and connected it to my computer, to play the three video recordings. This had been my first ever attempt at making such recordings. Would they be of acceptable quality? I was very pleased that the sound was good enough, and the picture quality was not bad.

But I had a big task ahead – how to edit the videos? I had to remove unwanted footage from the start and end of each piece of music, make some adjustments to the lighting, add opening titles to introduce the music, name the pianist, add the date

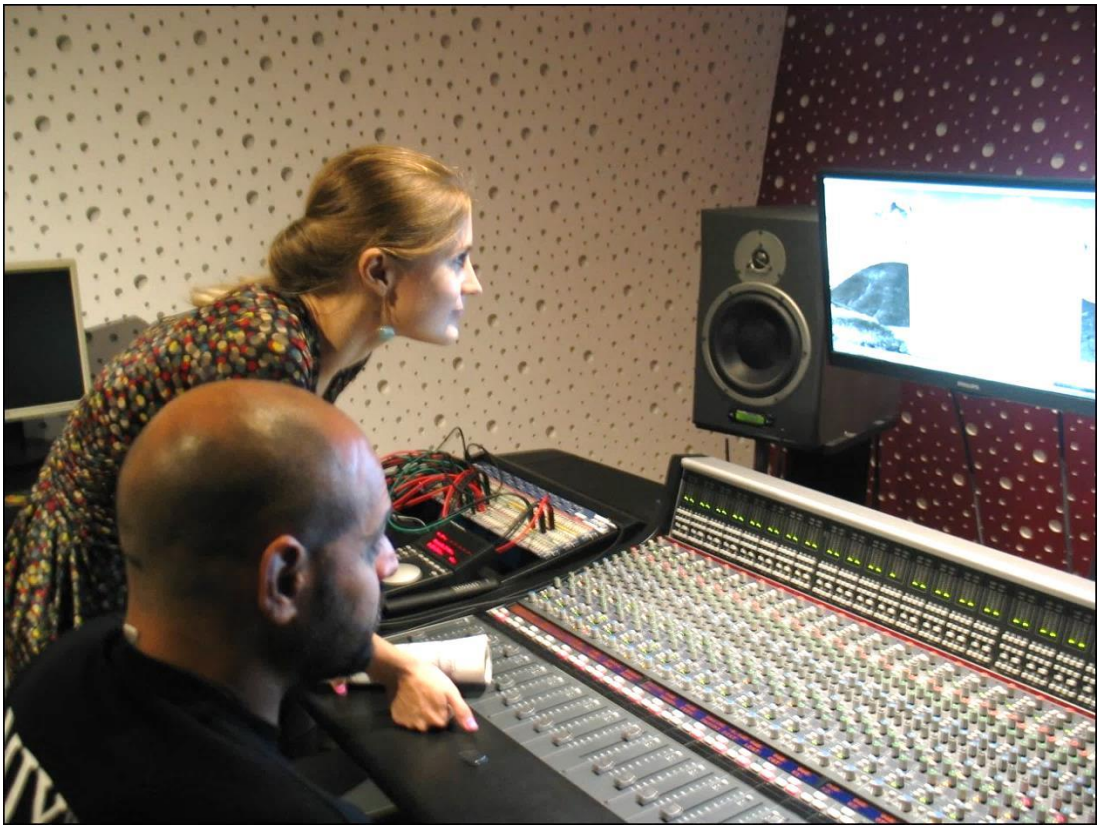
and then create endings to each recording, giving credits to the recording studio. I didn't know how to do any of these things. I had researched the market and bought some sound and video editing software, Cyberlink's PowerDirector, which I had not yet used seriously, and I first had to learn how it worked. As with most software, there was an on-line user guide, but I learned most techniques by trial and error. The screen displays were partially intuitive. It took me many hours of work to learn the basics of how to achieve the simple things that I wanted to do.

Tatiana by now had seen my three recordings, and wanted to put them on her YouTube account, which she had opened ages before, for some reason, and had almost forgotten about. I had to explore how to upload videos to YouTube. So I opened a YouTube account for myself and began experimenting. After some trial and error regarding formats and some other factors, I learned how to do this, and from 11th to 15th September I worked almost non-stop, processing and uploading the three videos one by one to Tatiana's YouTube account, where they remain today. [Those five days of work, would now take me less than a day].

Before I say more about the concert which was to take place at Technopolis, I shall finish telling you about two more recording sessions which we arranged, from October 2015 to January 2016.

On 24th October we visited Soundscape Studios again, to make three more recordings: Bach's Prelude & Fugue, BWV 859, Prokofiev's 'Mercutio' Op.75 No.8 from Romeo & Juliet, and Liszt's Hungarian Rhapsody No.11. This last recording required three partial 'takes', so although the resulting CD recording was fine, it was not possible to produce the third video properly, because of imperfect visual aspects.

Soundscape Studios, 24th October 2015



Tatiana and Chris Charalambides

On 9th January 2016, we made the third studio visit, recording Chopin's Nocturne Op.9 No.2 and Bach's Prelude BWV 846.

The videos from the first recording session having been uploaded to YouTube, I advised Technopolis in Paphos. I began to think about publicity for the forthcoming concert, finding out about advertising rates in various newspapers, and thinking about design of posters, business cards and a website for Tatiana.

At the end of September 2015, I heard from Panos Christofides, the piano tuner who hired out pianos, of a location suitable for an outdoor summer concert. It was at the home of the famous sculptor Philippos Yiapanis. I arranged with Philippos to visit his home, and Tatiana and I went to see his sculpture garden. We agreed that it was in a supremely beautiful setting and would be an excellent location for a summer event. It had to be one of the most beautiful locations in Cyprus, on the outskirts of Fasoula village.

At the start of November, I checked and commented on the first draft of Tatiana's website, which had been developed by the husband of a friend of hers; by the middle of the month, after many revisions, an acceptable version was produced, which went live at https://tatianastupak.com/. (I archived a copy on 7th February 2025 at https://web.archive.org/web/20250207172832/https://tatianastupak.com/).

By 16th November, we had settled on 29th January 2016 for the Paphos concert, and I booked the date with Technopolis. Tatiana's programme of memorised music was not long enough for a full concert, so she arranged for the jazz pianist Leonid Nesterov (from my Limassol Pianists' Circle) to play the second half of the concert, after the interval. I was somewhat concerned about mixing classical music and modern jazz at the same event, but all we could do was hope that tickets would sell.

I drafted some text for Technopolis to put on their website for our January concert, and agreed a final version with Tatiana and Leonid.

Tatiana made arrangements with Leonid for designing and printing posters for the concert, after I had produced a draft on 23rd November which neither she nor Leonid liked - that did not surprise me, for I am not very good at original artistic design work.

It took until 29th December for Leonid to produce an acceptable poster design. I took the design to a printer, Iakovos Sarris, whom I had found near the Rialto Theatre, and two days later, I collected the flyers and posters, and took them to Tatiana for forwarding to Technopolis.

I also created a map of the Technopolis area in Paphos, giving travel directions to their building, for Tatiana and Leonid to email to their contacts, and to put on Facebook.

Tatiana arranged to be interviewed a few times on Russian Wave Radio, to help promote the event.

On 9th January, I drafted an article about Tatiana, promoting the concert scheduled for the end of the month. I submitted it to Cyprus Weekly and to the Cyprus Mail, and Tatiana arranged for a translation into Russian, which I sent to Vestnik Kipra. Cyprus Weekly accepted my article and printed an edited version, which is below. The Russian newspaper displayed an article on their website. The Sunday Mail also printed an article, based on the text which I sent to Technopolis. The two English newspaper articles follow, and below them is the poster for the event which I did not design, and the programme, which I did design and print.

30 ART SCENE | FRIDAY JANUARY 22 2016 | THE CYPRUS WEEKLY | in&out

Stupak's journey to Technopolis

Tatiana Stupak's first public professional recital at the Technopolis 20 Cultural Centre in Paphos pinpoints her journey as a musician on the island.

Tatiana Stupak was born into a non-musical family. Nevertheless, at the age of 2, her father bought her a piano and she started learning how to play in a local music school at the age of 5. By the age of 7, her parents were advised to send her to a special music school of the St. Petersburg Conservatory where she studied under Rubina Asya.

During her studies, Tatiana won a Bach international competition and an Organ international competition in Russia. She also gave concerts all over Germany, in Austria and in Russia. After 11 years at the school, she continued her studies at the St. Petersburg State Conservatory in the class of Professor Leonid Sintsev after which she moved to Cyprus.

In 2011 she joined the Limassol Pianists' Circle - a small group of enthusiastic pianists who met a few times each year to play to each other, after practicing to improve their playing standards. That group was dissolved in 2012, after which, Tatiana played only occasionally in private to a few friends.

In 2015 she was invited to play at a meeting of recently formed Music Appreciation Group of C3A Limassol and played at the group's first live music event held in June at the home of one of its members, who had a fine Steinway grand piano.

In September she was asked to play at a charity event in Limassol. It was here that she was fortunate enough to be heard by President Anastasiades and the First Lady, who were in attendance, and was invited to attend the forthcoming Cyprus-Russian Gala at the presidential palace. Another piano recital followed at the Russian House in Limassol in December, as part of the Christmas festivities.

***TATIANA** Stupak*

Tatiana's first public professional recital in Cyprus has now been arranged for Friday, 29th January at the Technopolis 20 Cultural Centre in Paphos. She will be playing classical pieces by Bach, Chopin, Liszt, Prokofiev and Schumann. After the interval, her friend Leonid Nesterov will be playing some jazz standards, including some of his own compositions. Tickets can be reserved by calling 7000 2420.

Cyprus Weekly, 22nd January 2016

SundayMail
JANUARY 24-30
living

▶ MUSIC

Two pianos,

This Friday Technopolis 20 Cultural Centre in Paphos will present two pianists from very different backgrounds who will meet to give an end to January to remember.

Pianists Tatiana Stupak and Leonid Nesterov will perform a programme for classical and jazz music lovers.

Stupak will take on the classical part of the evening and perform works by Bach, Chopin, Liszt, Prokofiev and Schumann. Nesterov will be the one in charge of jazzing up the evening with a performance of some well-known jazz pieces and some of his original compositions.

Stupak, from Russia, started playing the piano at the age of five. She studied at the Conservatory music college and at the Rimsky-Korsakov St Petersburg State Conservatory. The pianist has performed as a soloist in Russia, Austria, Germany and most recently in Cyprus, where she has been living since 2007.

Nesterov found his musical calling in Latvia and moved to Limassol in 2010. He regularly organises jazz concerts in Cyprus, where he performs with the Leonid Nesterov Trio. He also plays with various musicians from the Baltic States, Germany, United Kingdom, Russia, Israel and other countries.

Classical and Jazz Music Concert

Live performance by Tatiana Stupak and Leonid Nesterov. January 29. Technopolis 20, Paphos. 8pm. €10. Tel: 70-002420

TECHNOPOLIS 20
Friday, 29 January 2016 20:00
Classical & Jazz Music Concert
Tatiana Stupak (piano)
Works by Bach, Chopin, Liszt, Prokofiev, Schumann
Leonid Nesterov (piano)
Jazz standards and originals
RUSSIAN MEDIA GROUP
Tel: 7000 24 20 Tickets: €10
Address: Nikolaou Nikolaidi Avenue 18, Paphos
More Information: www.technopolis20.com

TECHNO.POLIS 20
cultural centre
Nikolaou Nikolaidi Avenue 18, 8010, Paphos, Cyprus

Classical and Jazz Piano Concert

Friday, 29th January 2016 at 8 p.m.

Programme of Music

Piano solos by Tatiana Stupak:

Bach:	Prelude & Fugue, BWV 859
Schumann:	Intermezzo, Op.4 No.5
Chopin:	Scherzo No 1, Op. 20
Bach:	Prelude, BWV 846
Prokofiev:	'Mercutio' from Romeo & Juliet, Op.75 No.8
Chopin:	Etude, Op.10 No.5
Liszt:	Hungarian Rhapsody, No.11

Interval

Piano solos by Leonid Nesterov:

A selection of jazz standards and some of his own works

We were worried about the number of tickets being sold: a few days before the event, only about 20 seats had been taken. But there was a last minute rush, (which we now realise is typical for Cyprus), and the hall was filled to capacity, with a few extra people being admitted to the café area; some had to be turned away.

The concert was a triumph, and after her recital, Tatiana was weighed down with more flowers than I had ever seen given to any pianist. One of Tatiana's sponsoring organisations, Russian Media Group (RMG), had filmed the concert, and in due course, another sponsor, Afisha Magazine, produced a DVD for her to put on sale at future concerts.

I took a copy of RMG's original video, extracted the last piece which Tatiana played, Liszt's Hungarian Rhapsody No.11, edited it and uploaded it to her YouTube account, where it still is today, at www.youtube.com/watch?v=74-R9bneVvI.

At the end of this video, you can see the flower presentations referred to above.

Here are three photos taken at the concert, the first while I was making an introductory announcement:-

29th January 2016, at Technopolis 20, Paphos

29th January, 2016 at Technopolis 20, Paphos

Leonid Nesterov and Tatiana Stupak after the concert

We had a celebration dinner on 7th February, at Columbia Steak House, to discuss future music plans

I have dealt extensively above with the first public concert I organised, which was also Tatiana's first professional concert, because it played such a significant part in my life since moving to Cyprus. In fact, the whole of the eight months from the first U3A concert in Parekklisia until the January concert, was a most extraordinary time for me. I never expected to experience such a thrilling series of events. There was constant hard work, but it was very rewarding.

Four other events happened during that period which I have not previously mentioned, because I did not want to interrupt describing the flow of events directly relating to the January concert. I shall now write about these four events.

The June concert for the U3A and the subsequent private concert in July at my flat had more consequences. Tatiana had made up her mind to try henceforth to play the piano in public, (and where possible, in a professional capacity), something which she had not done since completing her training at the St. Petersburg Conservatory.

So she created as much publicity for herself as possible, using her Facebook accounts, where she had over four thousand Facebook friends. And of course she spoke directly to people she met, letting them know that she was now playing in public. I helped with publicity, by putting as many announcements and articles as I could, in the press and in other publications.

On 31st July 2015 at The Russian House in Limassol, an art exhibition was held, and Tatiana volunteered to play, while an artist friend of hers drew a portrait of her, and simultaneously a dance was being performed. There was no piano at The Russian House, so she arranged for her Clavinova to be transported to and from the premises for the performances to be possible. I went to film the musical event, but it took place outside in semi-darkness, and there was not enough light for the camera. I wrote an article about the event, which was translated into Russian, and printed in Vestnik Kipra.

On 28th August, Tatiana came to my flat to play for my son and his family, who were on holiday here. I think that my grandson Kai was impressed with the way she played, and he later performed before an audience in a church hall in the UK.

On 11th September, a big charity event was held at a private house in Limassol. Tatiana knew the owner of the house, and was invited to play to entertain the guests, two of whom were the President of Cyprus and his wife, who invited her to attend the forthcoming Cyprus-Russian gala at the Presidential Palace. Tatiana was starting to become known as a pianist.

On 26th December at The Russian House in Limassol, some Christmas celebrations were to be held, and she was invited to play a short recital. Again, she arranged to take her piano to the house, and I was there as it was delivered, in order to take a publicity photograph.

I wrote a short article and sent it to my contact at Vestnik Kipra, who translated it into Russian, and put it on the newspaper's website on 30th December, printing it in their newspaper on 1st January. They edited my text, which can be seen below the following newspaper cutting:

В Русском доме на улице Рига Фереу в Лимассоле 26 декабря состоялся небольшой рождественский концерт. В исполнении талантливой пианистки Татьяны Ступак прозвучали произведения И. С. Баха, С. Прокофьева и Ф. Листа.

Татьяна Ступак – выпускница Санкт-Петербургской государственной консерватории имени Н. А. Римского-Корсакова под руководством проф. Леонида Синцева. Она солировала в России, Австрии и Германии, с 2007 года живет на Кипре.

Ее следующий концерт пройдет в Культурном Центре в Пафосе в пятницу, 29 января.

26th December 2016 at the Russian House, Limassol

"At the Russian House in Riga Fereou, Limassol, on 26th December 2015, Tatiana Stupak gave a short piano recital, as part of the Christmas celebrations. Before an audience of about 40, she played music by Bach, Prokofiev and Liszt. Stupak studied at the Rimsky-Korsakov St. Petersburg State Conservatory, initially with Professor Leonid Sintsev. She has performed as a soloist in Russia, Austria and Germany, and has been living in Cyprus since 2007. Her next recital will be at the Technopolis 20 Cultural Centre in Paphos on Friday 29th January."

After the Paphos concert at the end of January 2016, Tatiana wanted to hold a public concert in Limassol, and in due course we scheduled it for 8th April.

There was no really satisfactory location with a good grand piano, apart from the much too large and expensive Rialto Theatre. We settled on the small relatively unknown theatre at Technohoros ETHAL, which had a grand piano, albeit not a very good one. I had found this theatre in 2015, when I was researching venues in Cyprus. But the piano was located in the bar area, and Tatiana decided to pay for it to be moved to the stage of the theatre.

Tatiana again needed to share the stage with another musician, and she contacted a tenor singer, Marios Charalambous, who agreed to sing. She would play a piano solo, and then Marios would sing one or two songs, accompanied by Tatiana, and that pattern would be repeated throughout the concert.

I made some announcements, and the performance began, about 15 minutes late, because people were still arriving well after the published starting time. I think that the theatre's remote location made it somewhat difficult to find, and probably had deterred some from attending. The consequence was that the audience numbered only about 60. This was disappointing, and was not high enough to cover the expenses.

Nevertheless, the performances were well received.

A few photos, the poster and programme are below. Tatiana arranged the design of the poster, and I that of the programme. I printed both of them and delivered them to the theatre.

8 АПРЕЛЯ

«Концерт российской пианистки Татьяны Ступак.

Она выступит с сольной програм-

мой, а также будет аккомпанировать хорошо известному кипрскому тенору Мариосу Хараламбосу. Татьяна исполнит произведения Баха, Шопена, Листа, Прокофьева и Шумана. Мариос Хараламбос исполнит арии из нескольких опер, а также хорошо известные песни. Стоимость билетов: 10 евро. Начало в 20:00.

Тел. 25 877827.
Театр Technohoros ETHAL, Fragklinou Rousvelt 76

Promotion article in Vestnik Kipra for the 8th April 2016 concert

Rehearsing at Technohoros

Technohoros ETHAL
Friday, 8 April, 2016 - 20:00
CLASSICAL MUSIC CONCERT
Tatiana Stupak (piano)
Works by Bach, Chopin, Liszt, Prokofiev, Schumann
Marios Charalambous (tenor)
Selection of Arias and other songs
Media Sponsors
RUSSIAN MEDIA GROUP
Tickets: €10
Reserve by telephone: 25 877827 (Mon. - Fri. 9am - 2pm)
or by email: ethallimassol@cytanet.com.cy
Address: Franklin Roosevelt Ave.76, 3840 Limassol
web: www.tatianastupak.com

Technohoros ETHAL

Franklin Roosevelt Ave.76,
Limassol 3840

CLASSICAL MUSIC CONCERT

Friday, 8th April 2016 at 8 p.m.

Programme of Music

Tatiana Stupak (piano)
& Marios Charalambous (tenor)

- Prelude & Fugue, BWV 859 (*Bach*)
- Dalla sua pace, from Don Giovanni (*Mozart*)
- Intermezzo, Op.4 No.5 (*Schumann*)
- Una furtiva lagrima, from L'elisir d'amore (*Donizetti*)
- Scherzo No 1, Op. 20 (*Chopin*)
- Je crois entendre encore, from Les Pêcheurs de Perles (*Bizet*)
- Prelude, BWV 846 (*Bach*)
- La donna è mobile, from Rigoletto (*Verdi*)

Interval

- 'Mercutio' from Romeo & Juliet, Op.75 No.8 (*Prokofiev*)
- Che gelida manina, from La Bohème (*Puccini*)
- Etude, Op.10 No.5 (*Chopin*)
- Granada (*Agustín Lara*)
- Hungarian Rhapsody, No.11 (*Liszt*)
- O sole mio (*Eduardo di Capua & Giovanni Capurro*)
- Funiculi funicula (*Luigi Denza & Peppino Turco*)

After the January concert at Technopolis, because people had to be turned away from the hall, discussions immediately took place about holding a repeat concert early in February, but this was not possible to arrange, because of other commitments by Leonid Nesterov. So Tatiana asked Marios, after the April event, if he could repeat the Limassol concert at Technopolis in Paphos. They agreed the date with Technopolis for 27th May. So the April concert was repeated, though I had no involvement with it this time, and in any case, I was unable to go on that day.

The 12th June 2016 had long been planned as a charity concert day for Tatiana – her 30th birthday. It had been hoped to hold this at the beautiful sculpture park which we had visited months before, in Fasoula. But Tatiana was unwell when arrangements for this should have been made. She delegated the task to one of the charity personnel, who failed to make arrangements properly. As a result, Tatiana had to organise the event elsewhere, and she chose a Limassol art gallery – Peter's Gallery. She hired a grand piano for the day.

This was a partly informal event, and there was no printed programme, but Tatiana arranged for flyers to be printed. She had been told of a very good soprano, Tatiana Kokoreva, who lived in Moscow, but happened to be in Cyprus at the time. She agreed to sing, with Tatiana accompanying her. Marios Charalambous also said that he would sing once more. And Tatiana's artist friend Irina Sigitova painted a portrait of Tatiana whilst she was playing the piano.

I went along with two family members who were visiting (my ex-wife Kay, and my cousin Valerie), and I took a photo of the participants:

Marios (tenor), Tatiana (pianist), Irina (artist), Tatiana (soprano). 12th June 2016

A 13-minute video was posted at https://youtu.be/MDV5M-sfAas, showing extracts from the event, including interviews, mostly in Russian.

On 14th August 2016, Tatiana and I met at the Garden Restaurant in Limassol to discuss future plans:

The Garden Restaurant, Limassol, 14th August 2016

On 8th October, Tatiana was invited to play at another charity concert, in the village of Monagri. I was not involved in this event, and did not attend.

On 14th October, again at the request of Technopolis in Paphos, Tatiana held her third concert there, playing solos and accompanying Tatiana Kokoreva, the soprano who had sung at the birthday event on 12th June. I did not feel well enough to travel to Paphos, but I had helped by improving the layout of the posters which Tatiana had arranged to have designed and printed, and I designed and printed the programmes – see on the next page.

I also drafted notes about the two musicians for the Technopolis website, and sent an article to the Sunday Mail, which was published in edited form on 9th October:

SundayMail

OCTOBER 9-15

living

▶ MUSIC

A classical night to remember

Two women musicians will join forces on Friday at Technopolis 20 Cultural Centre in Paphos, to perform a number of classical works.

The performance, Vocal Portraits and Instrumental Lyrics from Russia and other Nations, will see the return of classical pianist Tatiana Stupak to Technopolis, who will be accompanied by soprano Tatiana Kokareva.

Stupak will play pieces by Chopin and Tchaikovsky, while Kokareva will sing works by Bellini, Bizet, Gershwin, Handel, Rachmaninov, Rimsky-Korsakov, Tchaikovsky, Verdi and Vivaldi.

Stupak started piano lessons at the age of five and found a real talent for the instrument. This talent led her to study at the Rimsky-Korsakov State Conservatory in Saint Petersburg. She is the winner of a Bach international competition and an organ international competition in Russia, and she has performed in Austria, Germany and recently in Cyprus, where she is now based.

Kokoreva graduated from the conducting and vocal faculty of the Tchaikovsky Moscow State Conservatory. She is a soloist with a number of choirs in Russia and she also participates in projects created by a number vocal ensembles. The soloist has also performed in a number of well-known music venues, such as the Bolshoi Theatre. Additionally, she has participated in various international festivals and charity concerts in France, China, Germany and Cyprus.

Vocal Portraits and Instrumental Lyrics

Performance by classical pianist Tatiana Stupak and soprano Tatiana Kokareva. October 14. Technopolis 20, Paphos. 8pm. €10/6. Tel: 70-002420

Promotional article for the concert on 14th October 2016

TECHNO.POLIS 20
cultural centre
Classical Music Concert
Friday, 14th October 2016 at 8 p.m.
Tatiana Stupak (Piano) &
Tatiana Kokoreva (Soprano)
Chopin Nocturne, Op.10 No. 2
Handel Aria of Almira from "Rinaldo"
Vivaldi/Giacomelli Sposa son disprezzata from Bajazet
Bellini Casta Diva from Norma
Tchaikovsky Arioso of Iolanta from Iolanta
Glinka "I'm here, Inesilia"
Rachmaninov Three Romances: Op.8 No.4, Op.21 No.5, Op. 8 No. 5
Bizet Habanera, from Carmen
Interval
Tchaikovsky Three Romances: Op.6 No.2, Op. 60 No.2, Op. 6 No.5
Chopin Ballade No.1, Op. 23
Verdi Addio del Passato from Traviata
Gershwin Summertime
A.Lloyd Webber 'Think of me' from Phantom of the Opera
Bizet Seguidilla from Carmen
Chopin Etude, Op. 10 No.5

Poster and programme for the 14th October 2016 concert in Paphos

The 14th October concert was the last one in 2016 at which I assisted. There was one more event in 2016, at which Tatiana played solo piano: it took place in the hall of the Liniatis school in Limassol. The event was organised by 'Art Kyprida' – the second International Charity Festival.

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What I have described above, sets out in some considerable detail, the initial stages of development of Tatiana Stupak's career in music.

I shall not continue in the same way for the remainder of this chapter, because the subject matter would extend for perhaps a hundred or more pages, and it more appropriately belongs in a biography of Tatiana, which perhaps one day she will arrange to have written. So I shall write about the years 2017 to 2025, mentioning only a few events, in which I had significant involvement, or which were of particular interest to me.

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The reader will have learned so far from this chapter, that I helped Tatiana in many ways, and there were periods when I was working full time to help her with her career. Administering a music school, (which she later founded) and being its principal piano teacher, does not leave much time for the other aspects of her career – practising for solo recitals, and organising concerts, and she worked herself 'off her feet' at times.

2017. Tatiana took part in 15 events, all but one of which, were public concerts. I shall mention my part in just two of them.

The first event was Tatiana's second annual birthday charity concert, Tatiana Stupak & Friends, held on June 15th at Limassol's Pattihio Theatre – the first time that she had taken the risk of hiring a major venue. About 400 people attended – enough to raise money for the charity. The theatre had opened only a few months before the concert, after years of closure for renovation.

I was recording the concert from the front of the hall, near the stage, and there was another 'official' camera operator in the balcony. Both our films' soundtracks were not bad for sound, but not good for vision. The lighting was so difficult to cope with – the stage was in almost total darkness, and the musicians were illuminated by very bright spotlights – their faces where 'whitened out', with features not clearly discernible on film. Consequently there was no video of the concert of excellent quality available to be published. I did, however, edit the theatre's static camera version, and it can be seen at https://youtu.be/h1LQFWEPA7s. Disappointingly, the camera operator (if any) did not zoom in, for close-ups of many of the performers - I do not know why. Two of my compositions were played at the end of the concert: Natalia Lezedova played my Opus 2 'Mélodie Triste et en Colère', and following it, Tatiana played my Opus 18 Nocturne, its first public performance. Afterwards, she dragged me up on stage, which rather unnerved me, because I was not expecting it, but there was enthusiastic applause from the audience.

I also decided to record myself making a spoken commentary, as if broadcasting on radio, introducing each act. After each such introduction, I inserted the soundtrack of the act. The intention was to make just a classical music only soundtrack, to listen to. In order to get it on YouTube, a vision track is needed, so I created one with as many still photos as I could collect from various sources, and some reasonable quality photos extracted from the two video recordings. The 83 minute recording, is on YouTube at https://www.youtube.com/watch?v=H8luQMFEfbE&t=0s. My own two compositions are at https://youtu.be/H8luQMFEfbE?t=4659.

The second event took place at the Kasteliotissa Medieval Hall in Nicosia, (photos below) on 4th October 2017. The top photo shows me introducing the concert, in which I was heavily involved. Tatiana, and her friend Natalia Lezedova, held a joint recital at the hall. Tatiana played before the interval, and she included my Opus 18 Nocturne. Natalia played after the interval, and at the end, she and Tatiana played a duet. Natalia also played my Opus 2 composition again. The link to my Opus 2 composition is https://youtu.be/jMbojfaE07o.

We decided that we needed a presenter to introduce each work. I had met in the waiting room of a clinic in Nicosia, a young English woman, Claire Makrides, (now Claire Admati) who spoke very well. I dared to ask her if she would act as presenter at our forthcoming concert. She was surprised, and said that she had never done anything like that in her life before, but I told her that I would give her a written script to read from. Somewhat to my astonishment, after she had received the script by email from me, she agreed, even though she said that she knew little about classical music. She said that some of the foreign words in music titles and some composer names, she did not know how to pronounce properly, so we had a few amusing coaching sessions over the telephone. On concert night, she did very well.

Me at Kasteliotissa Hall, 4th October, 2017

Me in discussion with presenter Claire Makrides (now Claire Admati)

Tatiana, me and Natalia after the Kasteliotissa Hall concert

Before I write about events in the following years, I shall say a few words about my use of video cameras. A major disadvantage of my Q4 camera, which I first started using at the Souni recording studio in 2015, was that it had only one zoom setting, in addition to its standard wide-angle view. Its visual quality was poor, except when close to the subject being filmed. I realised after seeing the footage which I took at the Kasteliotissa Medieval Hall, (where the pianists were not sharply in focus), that I needed to invest in a more sophisticated camera, for use at concerts, so I bought a second one, a Sony 4K Handycam model. It has variable zoom settings, with up to 20 times magnification, and up to four hours of high definition recording. This proved invaluable for recording several performances in 2018 and in later years, when sometimes I was positioned at considerable distances from the piano.

2018. There was an almost unbelievable number of events in that year: 33 in all. I shall mention just six, which were significant for me. One was on the national broadcaster's radio station, and others were at a Nicosia TV studio, at Kourion Ancient Amphitheatre, at Technopolis 20 in Paphos, at the Hilton Hotel in Nicosia, and at Nicosia's Strovolos theatre.

CyBC Radio Programme. Tatiana was interviewed on Cyprus Broadcasting Corporation's RIK 4 Classic radio station about her music career, and she had to submit a CD, which I made up for her, of some of her recordings. The recordings included a few of my own compositions, and I was both delighted and disappointed when in the summer of 2018, I learned that some of my compositions had been broadcast – disappointed, because I had not been told, and so I did not hear them.

A TV Studio. One experience with the Sony camera, I shall never forget. The camera is quite heavy, and I was unable in one particular location in Nicosia to use a tripod. It was in one of the studios at TV ONE, one of the most popular TV channels in Cyprus. I had never been in a TV studio before. Out of the blue, Tatiana had been invited to take part as a dancer in a singing and dancing charity competition for the programme 'DanSing for You', which was broadcast live, once a year. I can only suppose that someone at TV ONE had noticed her at one of her concerts, and thought that she could be an asset to the programme, because of her good looks, and because she was already accustomed to performing before the public.

She was asked if she would dance. But she had never had a dancing lesson in her life, the contest was only three weeks away (early May 2018), and yet, to my amazement, she agreed to take part! She had to find a dancing instructor who would be willing to teach her a dance, and be willing to partner her live on TV, once a week. She found Nikolay Kalinin, a very strong, tall man, and they practised several times at Tatiana's music school at The Russian House, to recorded music. The practice sessions were amusing, to say the least. Once when she was lifted high up over Nikolay's head, she screamed with what seemed to me to be a mixture of almost hysterical laughter and fright.

I went to the TV studio early, for the afternoon rehearsal for the first broadcast, which was not live until 9 p.m. In order to get a good view for filming, I had to reserve my place on a bank of steep wooden steps, running the width of the studio, next to and behind the TV cameras. It was impossible to use a tripod, so I had to film holding the camera in my hand, but the results were good, thanks to the anti-shake mechanism in the camera.

The steps were deep, and so there was no back rest, so I soon developed back ache. Sitting there for hours was physically painful. Early on, I could walk about leaving my bag, but later, especially when the public audience started to come in, I dared not leave my place for even a second. I became surrounded by teenagers, mostly screaming girls and whistling boys. During the programme, the noise was at times unbearable.

For me, the event was very uncomfortable, including the strain of holding up the heavy camera, although not for too long, because each dance was quite short. But then there were the interviews by the judging panel, which were often longer than the dances.

Audience and cameramen area, in a studio at TV ONE, Nicosia

I was not looking forward to the second week, but I did go, and endured the same physical torture. I resolved not to go for the third week, and I would instead film it from my TV at home. But I didn't have to do that, because the viewing public at home voted Tatiana out, which was a blessing in disguise.

It was a good thing that she was not taking part in the third week's programme, because she had barely enough time to organise her forthcoming birthday charity concert at Kourion on June 10th.

Despite being so uncomfortable, I am glad that I went. It was a unique experience for me to see the working of a TV studio: not just the stage set, but the changing rooms, make-up room, contestants' lounge, administration offices, café etc. These two or three weeks were an unforgettable experience, for both of us, but especially for Tatiana. She had never been in a TV studio before, or on television. It was so surprising, and almost unbelievable that she would find herself on live TV first, as an inexperienced dancer, rather than as a trained pianist. You can see videos on YouTube, by using the search term 'Tatiana Stupak dancing'. Her first live performance can be seen at https://youtu.be/KuNSpnkUOhU?t=69.

Kourion Ancient Amphitheatre. In June 2018, Tatiana held a birthday concert for the third time. It was almost a variety show, with diverse acts by several expert performers in their specialities. The concert was at the Kourion amphitheatre, west of Limassol town. It was her most ambitious concert yet, and about 800 people attended. My daughter-in-law Miki was staying with me, on holiday from England, so of course she came with me. Tatiana did nearly all the organising for the event, including arrangements for lighting, sound, parking, attendance of the police, and buses for the audience to travel between the car park and the amphitheatre.

I managed to put my new camera in the front row, with a good view of the keyboard of the grand piano, which Tatiana had arranged to hire from the Steinway dealer's shop in Nicosia. The front row is not close to the stage area, where the piano was situated, but the camera's zoom feature gave me very good close-up pictures of the pianist and keyboard. The only problem for me, and for another camera crew filming, was the strong wind which blew in from the sea to our position on the top of the hill

where the amphitheatre is situated. So all camera microphones picked up the wind noise from time to time, and this could not be eliminated with subsequent sound editing. Here is a link, showing Tatiana playing my Opus 18 Nocturne: https://youtu.be/P1sMmn0xzHw.

Technopolis 20 in Paphos. On 17th October 2018, Tatiana and two violin teachers at her school, had a concert at Technopolis in Paphos. Tatiana had not had time to prepare Chopin's Ballade No.1, so I said on the day before, that if I felt OK, I would fill the gap by playing some Erik Satie music, and I practised three of Satie's Gnossiennes during those two days.

I did, at the last moment, decide to play, leaving the video camera running at the back of the hall, focussed on the piano stool and piano. I needed to fill 9 minutes, but time flew by, as I first spoke about Satie, amusing the audience with tales of his idiosyncrasies, and then I played the three Gnossiennes. On looking at the video later (which had poor sound quality from the back of the hall), I realised that I had been on the stage talking and playing, for a quarter of an hour.

At Technopolis 20, Paphos

My playing was acceptable during the pre-concert rehearsal, but during the concert it was not as good, because of mistakes caused by nervousness. However, no one in the audience knew any Satie music (I had asked them whilst talking) so most of the mistakes went unnoticed.

The audience enjoyed the fact that I played, especially because Tatiana had played three of my compositions before she invited me to play, and it is unusual for an audience to see the composer of classical works which they have just heard performed; mostly the composers have been long-since deceased.

Hilton Hotel, Nicosia. Since 2006, awards had been made annually in competitions, with the general title of Woman of the Year Awards. In October 2018, the competition was for Russian women in Cyprus, in four categories, one of which was Russian Cultural Woman of the Year. The event was advertised in newspapers much earlier in 2018, inviting people to nominate Russian women. The women were not allowed to nominate themselves, and I do not know who nominated Tatiana. But it was the founder of the awards, Janice Ruffle, who told Tatiana that she had been chosen in the Culture category, (winning the title Russian Cultural Woman of the Year), and asking her if she would take part on 26th October at the event, where the four women would learn which of them would be chosen as Golden Lady Russian Woman of the Year 2018. For the record, Tatiana was not chosen as Golden Lady.

I became involved for two reasons. Firstly, to my horror, only ten days before the event took place, one of the event organisers decided that they wanted to screen a video about each of the four competition finalists, showing their achievements in reaching the final. I was the only person who could possibly do this for Tatiana, because only I had her music history on my computer, and also I knew how to make videos. We agreed that I would produce the required three minute video, dealing only with the last three years of her professional career in music.

The task was not easy, and it took me nearly 30 hours of work, to compile extracts from a selection of Tatiana's most important concert videos, and to write and record a voice-over commentary. The film could not be made to last only three minutes, and I had to make cuts, reducing it from about six minutes to three and a quarter minutes, which the organisers agreed to accept.

The second reason for my involvement, was that Tatiana agreed also to organise music for the event, as well as taking part as a contestant. Unbelievably, the Hilton Hotel had no piano in the ballroom, and I had to source one, and arrange to have it installed. I had to meet the organisers before the event, to discuss and agree the layout of the ballroom: where instruments and sound equipment would be sited. It was not straightforward, because there could be no stage, and that was because at the front of the hall would be a huge screen to show the videos about each of the four finalists, so no equipment could be in front of the massive screen. Then I had to be at the hotel on 26th October for delivery, installation and testing of the electronic piano, a Kurzweil model.

Again I managed to reserve a seat in the front row for myself, for filming. Tatiana and a few other musicians played, before the awards ceremony took place, and I shot good footage of their performances. Here, Tatiana Stupak plays Liszt's Hungarian Rhapsody No.11:

https://youtu.be/GyKes0-ukHA

But filming of the awards ceremony itself was a disaster for almost everyone in the hall with a video camera. One of the organisers thought it would be a good idea to have some kind of silent video showing, while the speeches and presentations took place.

The problem was that these events happened directly in front of the big screen, which was mostly blindingly white, and the hall had dimmed lighting. So the cameras were effectively partially blinded, and pictures taken of the people, who were mostly in the dark, were of poor quality, except for those taken with flash. Even the human eye could not fully adapt to the conditions, in order to witness comfortably what was going on.

In April 2020, Tatiana wanted the biographical video which I had made for the Hilton Hotel event updated. I supplied a friend of Tatiana with the component parts of the original video, in the correct sequence, including a printed copy of my voice-over text, to enable the updated video to be produced. The result, a biography of Tatiana's career from 2015 to 2020, can be seen at: https://youtu.be/pJMBoXz58V8.

Strovolos Theatre, Nicosia. The Big Choir Project started in 2018 in Cyprus. A choirmaster managed to recruit singers from many choirs, creating the biggest choir ever assembled in Cyprus. They first sang at the largest indoor theatre in Cyprus – the Strovolos Theatre, in November 2018.

Tatiana received an invitation to play some solos, before the choir sang. The house was full: I imagine, filled by friends and relatives of members of the choir. I had bought a front row seat, well in advance of the performance. I had assumed that the piano would be in its normal position, centre stage, but it was not. It was on the left side, and near the front. So I had an unusual view, looking upwards and at the pianist's right side.

My new camera produced good results of Tatiana's playing. But the interesting part came a few days later, when someone who was at the back of the theatre, uploaded footage of the event to YouTube. I then realised that I had my first ever opportunity to make a two-camera video. I downloaded the video from YouTube, and merged sections of the two video tracks at strategic points in the music, so that the view of Tatiana was from alternate cameras. I used the soundtrack from the rear camera. I was pleased with the result. She played two pieces: Liszt's Hungarian Rhapsody No.11, and Schumann's Intermezzo Opus 4 No.5. Here is the link to the second piece: https://youtu.be/IhWHEVvvDd8?t=285.

2019. There were fewer events that year: only twenty-one. I shall mention just three, in which I had a significant involvement.

On March 24th 2019, I gave a lecture at my flat, to the music group of the Limassol U3A, called *A Musical Partnership*, in which I explained and illustrated how Tatiana and I had worked together since 2015. Unfortunately Tatiana was not well at the time, and I had to use YouTube videos of her playing, instead of having her perform live music.

June 12th saw a major event for Tatiana: her first performance at the Presidential Palace in Nicosia. The concert was preceded by drinks and snacks on the palace lawn. The event was organised by Telethon, the fund-raising organisation for the Institute of Neurology & Genetics, in Nicosia, for whom Tatiana had previously organised concerts in the hall of the headquarters of the Hellenic Bank. I acted as liaison between Telethon, Tatiana and other musicians who were to take part.

Before the music started, there was a presentation ceremony for people who had helped Telethon. Awards were given out on behalf of Telethon by the President of Cyprus, Nicos Anastasiades. The award for Tatiana was a plaque commemorating her fund-raising work for her concerts for Telethon. Telethon had previously discussed with me, the wording which was to be inscribed on the plaque; I suggested more description than was eventually inscribed. Below is a photo of her receiving the award.

I had found a fairly good spot for filming the awards ceremony and the concert which followed, and I managed to capture footage of the President giving her the award. Then the music began, and Tatiana opened the concert by playing three solo pieces, one of which was my Nocturne Opus 18. An orchestra then continued the concert, with some orchestral pieces, and with accompanying singers, some of whom had been invited to attend by Tatiana.

Tatiana Stupak receiving an award from President Anastasiades. 12th June, 2019

I was introduced to the President after the concert, and someone took a photo of us:

President Anastasiades, Tatiana and me

The very next day, June 13th, was Tatiana's birthday, and she had managed to organise her annual Tatiana Stupak & Friends charity concert, at Limassol's open air Municipal Gardens Theatre, with a variety of acts: musicians, dancers, acrobats and singers. Again, Tatiana played my Nocturne Opus 18, one of her favourites of my compositions, and I was there to film the event, as usual. Afterwards, we had a meal at a restaurant, with some of Tatiana's friends, and with the mayor of Limassol and his wife.

2020 was not a good year, because of the COVID-19 pandemic. Thirteen concerts had to be cancelled, because of the lock-down and other restrictions. There were only six events up to the middle of February. Tatiana's school had to be closed to students, and she managed to persuade some parents to arrange for lessons to be carried out over the Internet – not an easy method of teaching. To maintain interest, she decided to give lectures live-streamed to Facebook about ten composers, one or two each week; she spoke in Russian, because most of her school students are Russian speakers, and Russian is her most fluent language.

For the last of Tatiana's ten Internet lectures, she chose to talk about my music career, especially composing. When I learned about that, I was not enthusiastic, because I am not in the same league as a composer, compared with the great classical music composers, about whom she had already talked. But when I learned that she had announced during at least one of her lectures, that I would be her tenth lecture subject, I had no choice but to agree to help her, by providing information about myself. The talks are all stored on her music school's YouTube account. I have also put a copy of her lecture about me, on my own YouTube account. The original version is at https://youtu.be/1h9V4xMW5Sk, in Russian. I had to do a lot of work to add English sub-titles, with some help with translation from my trombonist friend Igor Babcinetchi, who had played with Tatiana in a few concerts while he was in Cyprus. This second version of the lecture, with English sub-titles, is now available at https://youtu.be/bED0Jfb2slQ. Towards the end of the lecture, Tatiana talked about and played from five of my compositions, illustrating different aspects of my work.

When the Cyprus Health Ministry's pandemic restrictions began to be lifted, events slowly started resuming, but still with strict rules applied. There were two open-air events in June, and a few more concerts took place in July, but some later concerts were cancelled.

There was one notable event which happened in 2020 on television. The national broadcaster, Cyprus Broadcasting Corporation's RIK 1 television channel, contacted Tatiana unexpectedly, to say that they wanted to screen a documentary about her. They interviewed her on 26th June, in Greek (her second language) at her music school, and I was asked to supply some of the video clips and photos of her exploits, both musical and in mountaineering. The resulting interview was shown early in July; I filmed it directly from my TV screen, and then uploaded it to her YouTube account. The video can be seen at https://youtu.be/3btwCWnJXGk. I do not know the details of what she said, but I heard my name mentioned once or twice, and there is a photo of me shown for several seconds at 2 minutes 21 seconds into the film.

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My involvement with concerts was shared with Tatiana. Mostly, she decided where and when to have concerts, who would play and what they would play. I had three main tasks. The first was to write press releases, sending them to newspapers and websites, and getting translations into Greek and sometimes Russian, when necessary. Secondly, I typed and printed the programmes of music for distribution before each event. Thirdly, I attended most of the concerts, recorded the music, edited the videos, and uploaded them to YouTube (if the quality was good enough) on one of Tatiana's YouTube channels. She had two: one for herself, and one for her music school. Sometimes, I also booked the concert venue, but rarely.

The trickiest concert planning task was designing the posters and flyers. I tried, and succeeded a few times, but I do not have the flair, or the best software, for creating attractive modern designs, and usually Tatiana paid a professional designer to do the work. But there were almost always mistakes made by the designer, which I found when I checked the first or second draft. Sometimes the designer made the final corrections, and sometimes I was able to do this.

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Tatiana decided that she wanted to record my piano compositions, and we succeeded in recording only seventeen of them, primarily because of lack of practice time by Tatiana; to have recorded all of them would have taken probably between two and three years, and I was not prepared to take that much time. You can read in Chapter 12, much more about the recording and production process for the CD which resulted. The work took place from October 2020 to September 2021, and it occupied most of my time during that period.

In November 2020, I opened an account for Tatiana at SheetMusicPlus.com, specifically for her piano soundtrack recordings to be uploaded, and to be made available for sale by download. The first of her recordings which I uploaded for her, was my Opus 42 Etude. I would edit each of her recordings, producing an abridged version, illustrating the work, and it is hoped that anyone listening to the shorter version, might then decide to buy the full version from Tatiana's account. Each work on my account would be cross-referenced to hers, and vice-versa.

In the whole of 2020, in spite of the pandemic problems, Tatiana managed to take part in 33 events, some via the Internet, although many of the live events were of necessity with limited audiences.

2021. I did not know that Tatiana had arranged with Bambina Themistocleous to be interviewed on 4th June 2021, on her daily show at CyBC's RIK4 Classic radio station. The purpose was to promote Tatiana's three birthday concerts at the Rialto Theatre in Limassol on 9th, 10th and 11th June. Tatiana told me afterwards, that three of her early recordings of my compositions were played, from a CD which I had created and sent to Bambina in 2016. Bambina told me next day, that two of the recordings were of my Nocturne Opus 18 and the Waltz, Opus 7. The third may have been part of the Reverie Opus 6.

Tatiana (piano), cellist Fabio Cavaggion (page turner), Olivera Rialas (violin)

One of the most notable events (photo above) for me and for Tatiana in 2021, was the open air concert called Music from the Heart, on 22nd September 2021, on the Limassol Marina Helipad, and it coincided with the release date of our CD of seventeen of my compositions. This was the first ever concert held at this new venue, and was co-organised by Tatiana, with the Cyprus AIDS charity KYFA. The concert was very well attended, and raised about 10,000 euros for KYFA.

The only negative aspect was the fact that the helipad is fairly high up, and right next to the sea, so strong wind was a big problem, especially during the preparation and early part of the event. The president of Cyprus was scheduled to be present, but he had to cancel, because of an urgent United Nations meeting in New York. My main involvement, was to make a video of the event, and this can now be seen at https://youtu.be/oibpzZzscgQ.

Early in December 2021, one of the best Beatles tribute bands visited Cyprus, and gave three concerts in Paphos, Nicosia and Limassol. They are called The Beatlove, and they obtained permission from Sony/ATV Music Publishing for performing Beatles songs in October 2014. The choir from Tatiana's music school was invited to take part. I was very keen to go, because I had never attended a real live Beatles event in the 1960s. I went to the last of the three concerts on 4th December, at the Pattihio Theatre in Limassol. Tatiana obtained special permission from the promoters, Atria Music, for me to film the event, but I am not allowed to publish it, apart from the section where the school choir took part. This can be found by searching YouTube for 'Tatiana Stupak Beatlove'. The four Beatlove members are all Russians, but they performed extremely well, and their likenesses to the real Beatles were very good.

The December 4th Beatles music concert in Limassol was extremely well attended.

Throughout 2021, the pandemic was still causing restrictions, and Tatiana organised 27 events during the year.

2022

January to April. Eleven events took place in this period, three of them arranged by the violinist Olivera Rialas. She and her cellist friend Dušan Stojanovic from Belgrade, created the Trio Triptych with Tatiana. Dušan came to Cyprus to take part in the organ concert on 30th March at St Catherine's Church, Limassol, and Olivera also arranged for the Trio to play at a small venue in Limassol's old town, primarily to have some practice for their two concerts in Belgrade on 21st and 23rd April. The first Belgrade concert took place in the gallery of the Historical Museum of Serbia, and the second at the Guanerius Arts Centre. These were the first two concerts which Tatiana had played outside Cyprus since turning professional. More is written about the first Belgrade concert at the end of Chapter 13.

10th June, 2022 was the date of Tatiana's annual birthday charity concert. She obtained permission from the Ministry of Antiquities to hold the event at Kolossi Castle, a mid-15th century Crusader castle, west of Limassol. I helped with some of

the administration, such as producing the programme of music and writing the press release which was published in the Cyprus Mail. But my main job was to make a film of the event, which can be seen at https://youtu.be/-HN34i6vERY. I had not been in the best of health for the few weeks prior to the concert, suffering from Covid pandemic induced blood clots, and I asked Tatiana to hire another videographer, in case I could not be there. So we had two videos in the end, which I was intending to mix to produce a super video. However, the two cameras produced different colours, and mixing would not have looked good. You can notice the colour difference at the end of a separate video which I made of my Opus 56 composition, Poème, for violin and piano, which can be seen at https://youtu.be/-nURjr2OhhM. At the end, Tatiana's blue dress is a much more pastel shade of blue than in my video.

Scene at the end of playing my composition

In August 2022, I went on holiday to the UK with Tatiana and one of her piano students, Maria Levashova. I had arranged for Tatiana to play on the largest organ in the UK. For more details, see the end of Chapter 4.

2023

In July 2023, Tatiana and I were again in London for a week, primarily to play at a Members' Matinee concert of the Chopin Society. More details of this concert are set out at the end of Chapter 10. After I returned to Cyprus, Tatiana stayed in London, to take part in a music competition on 9th July in London at the Marylebone Theatre, which she won in her category, playing Chopin's Ballade No.1.

She repeated the work privately at Steinway Hall, making a video of herself, which I subsequently edited and posted at https://youtu.be/_wb3TqrEL1s on her YouTube account.

2024

Kolossi Castle piano recital

The major piano event of the year for Tatiana was her solo recital in the hall of Kolossi Castle on 20th April; (more details are in Chapter 13). We were on holiday in London during the first week of the month, and she needed to practise every day for the recital. I had arranged for her to practise again at Steinway Hall for most days, but they did not have a room available on 6th April. So I had arranged for her to play in the best practice room at The Royal Academy of Music, which was a wonderful experience. Below are photos which I took at the Academy.

Royal Academy of Music, London. Tatiana at practice

Telethon Award for Tatiana Stupak

On 14th October, I attended an awards ceremony at the Presidential Palace, celebrating 30 years of existence of the Telethon charitable organisation. Awards were given to those individuals, who over the years had helped Telethon with its work in various ways – Tatiana for her organising of several fund-raising concerts. My job was to make a video of the award for Tatiana. In the absence of the President, who was in New York, the award was handed to Tatiana by the Minister of Health, Michael Damianos. My video is on YouTube at https://youtu.be/MIxFi4z11H8.

Pipe Organ Acquisition

There was a third significant event in 2024 in which I was heavily involved, throughout the year: the search for, and acquisition of a pipe organ, which Tatiana had long had an ambition to own. I helped her to find it, filmed its delivery, helped with its installation, tuning and repairs, and filmed its inaugural concert at her music school on 18th December. Much more information about the organ is described at the end of Chapter 4.

Chapter 16: A Wikipedia Article Contents

Late in 2020, for a reason which I cannot now remember, I came across the name of a pianist in Paphos, discovering that she had had a Wikipedia article developed for herself. I decided that I would investigate, to see if I could find a Wikipedia specialist, who could develop an article for me. I knew from having looked into editing Wikipedia articles myself many years previously, that it is a task for an expert, and to try to develop it myself would have taken far more time than I had available. So I wrote to the pianist, and asked if she could put me in touch with her Wikipedia developer. She did so – a man who lived in Vilnius, Lithuania. I shall not name him, because he asked me not to do so, and below I shall just refer to him as 'my developer'.

The point about information in Wikipedia is that it has to be what Wikipedia specialists define as 'notable' and 'encyclopaedic'. A significant statement in the text of a Wikipedia article must refer to a notable event, and, even more important, it must be substantiated by reference to a publication, preferably an independent publication, which can be verified by anyone reading the statement. The evidence or proof of the statement must be listed beneath the main text of the article, in a section called References, or possibly in a section called Notes. Photographs and video recordings as evidence on Wikipedia are not allowed.

If you look at most Wikipedia articles, you will see that these References and Notes sections are often quite long, and are sometimes even longer than the main text of the article. Buried in the References and Notes sections of a Wikipedia page are the links where you will often find much more information about the subject of the article than is contained in the main Wikipedia text. For example in my case, you will find in the Notes, links to my autobiographies, this one included, and if you click on the ISBN numbers, you will be taken to Wikipedia's Book Sources page; then you could for example choose the Open Library option, with the possibility to access the full text of the book; alternatively, the full text could more easily be accessed from a link to the book in the Bibliography section.

I emailed my developer on 13th and 14th January 2021, sending him about 1900 words about myself, and a few photos. The text was in four sections, about the four principal activities during my working life: my work in the computer industry, developing highly innovative projects; research into the history of an aspect of early British computing; genealogical research; and finally music (composition, and concert organisation). My developer replied, saying in his opening remarks: "In my opinion the information you provided is notable enough and could warrant its own article in Wikipedia. But you should know that Wikipedia administrators have a right to decide otherwise."

I was fortunate that I had already written and published two autobiographies, one about my life in the computer industry, and the other about my life in the world of music – an earlier edition of this book which you are now reading. Throughout my life, I had been a hoarder of objects and paper records, and it was these records which enabled me to write my two autobiographies. Published autobiographies are permitted as sources of evidence for statements made in an autobiographical Wikipedia article, and without these books, it is doubtful that there would be an article in Wikipedia about me.

This book is about my life in music, but the Wikipedia article is about three areas other than music. I do not know if an article confined only to my music activities would have been accepted by Wikipedia administrators; perhaps it may have been. But I am very happy that the scope of the article covers some of my other major working life events.

Readers should note that although the Wikipedia article is about me, it does not belong to me. It is public property, and anyone with Wikipedia editorial ability can at any time make justifiable changes, additions or deletions. Indeed that has already happened. After my developer first published what we thought was the completed article, it contained a few illustrations of different genres of my music compositions, referencing them with links to YouTube recordings. These were summarily deleted by a Wikipedia administrator very soon afterwards, I think because they were deemed to be advertising. I found these deletions shocking and very disappointing, but I had to accept them.

For about three months at the start of 2021, the developer and I exchanged many emails, gradually improving the texts. I was disappointed that of the 1900 words which I had sent to him, all of which I considered significant regarding my career, the final text was reduced to about 980 words. This was because of the lack of 'notability' of the deleted statements, even though they were very significant to me, and the impossibility of providing proofs for every statement in the form of published references.

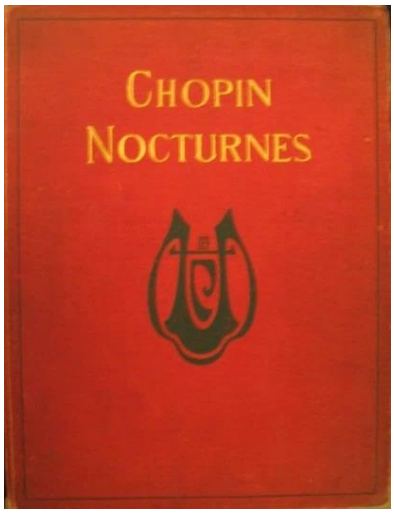
However, most pleasing for me was that he agreed that it would be allowable to list my music compositions, provided that no advertising was included. He created the table of some of my compositions, including only the titles, opus numbers and the International Standard Music Numbers. Subsequently, I began to learn how to make small edits myself, and I added not only my new compositions, but also the extra columns, showing the years when the works were composed and published, the International Standard Work Codes, and for works where the music had been recorded, the International Standard Recording Codes. This table just about doubled the size of my Wikipedia page, making it look more substantial.

In spite of the loss of so much material which was rejected from my original text for the article, I am nevertheless very pleased to have the Wikipedia article on the Internet. I hope it will remain there in perpetuity as one of my legacies.

The address of the article is https://en.wikipedia.org/wiki/David_Pentecost

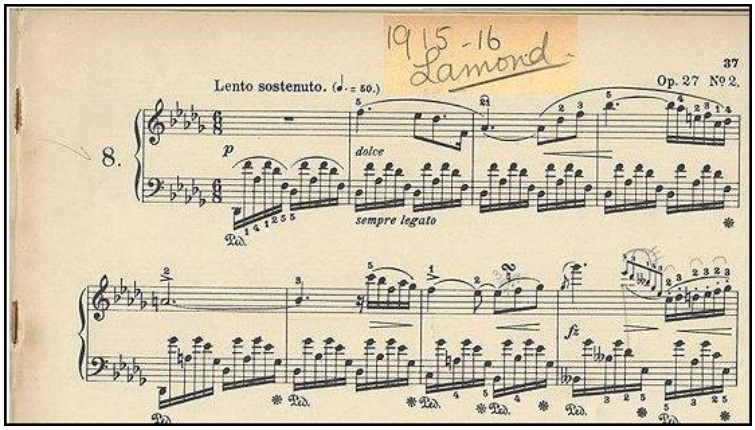
Making the video about Frederic Lamond (See: www.youtube.com/watch?v=QonIn6T6cWo&t=2s)

When I was about 13, I needed some more sheet music, and sometimes I would go to a jumble sale, to see if there was any on offer, which I could buy with my pocket money. One day, at a sale run by the Scouts, I found amongst other things, a hardback book of Chopin Nocturnes, which is now over a century old. In those days (early 1950s), hardback music books were uncommon, except as 19th century or early 20th century volumes. Today, I don't think that much (if any) music is sold in hardback form. I bought the book of nocturnes, and I still have it today. Here it is:



Peters Edition No.9025

I used it frequently for about half a century; the first nocturne which I learned, probably the first one which every young pianist learns, was the Opus 9, No.2. It is also Chopin's most well-known nocturne.

Soon after buying the book, I noticed some pencilled writing at the top of some of the pages – sometimes just a year, and in a few cases, a signature too – but only the surname. The writing meant little to me, except that the book must have belonged to someone with that surname, which was Lamond.

In the above copy of part of one of the pages, I have enhanced the writing, because on the original, it is quite indistinct.

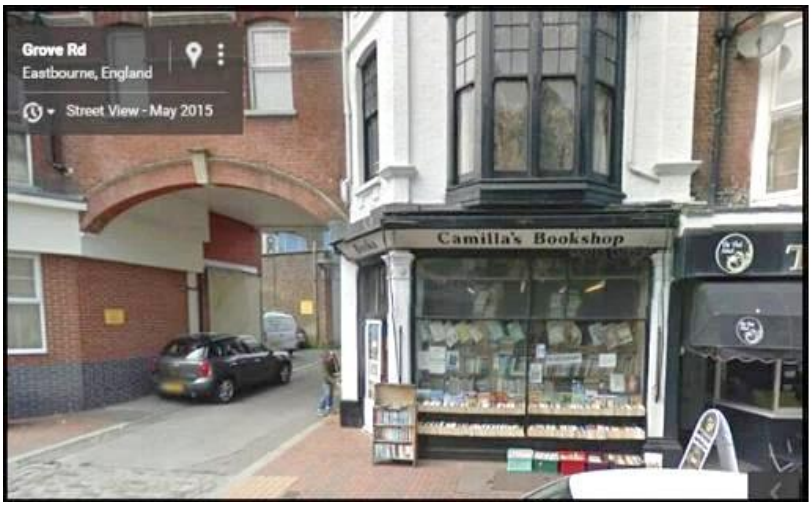
In about 1994, I bought the Oxford Dictionary of Music, and I looked up the surname, finding Frederic Archibald Lamond, pianist and composer, 1868-1948, with a few more details shown as well. I may have done a little more research, but I did not get far, and I don't recall finding anything on the Internet in those days. YouTube did not exist until 2005. I got the feeling that my hardback book had been owned by this Frederic Lamond: firstly the dates written in the book were appropriate, and secondly the fact that the signature was only of the surname, suggested that the owner was very well known. I later found on the Internet, an example of Lamond's signature, and it closely resembled the one written in my book.

In 2004, I bought some new sets of sheet music in Cyprus, including a new book of Chopin nocturnes, because my hardback book had been used so much, that it was beginning to fall apart.

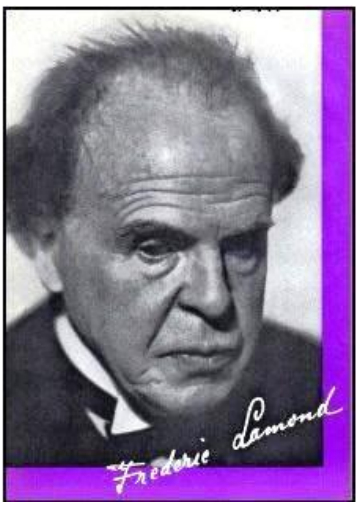
In 2015, I mislaid the new book, and had to use the old one. I was reminded of the Lamond name in the book, and decided to see what might then be on the Internet, especially since YouTube had developed so extremely well in recent years. There were lots of Lamond entries on YouTube, of two kinds: piano recordings made by him, and of greater interest to me, parts of a broadcast talk recorded by Lamond at the BBC studios in Glasgow in 1945. I was astonished to find that the talk was about Lamond's time which he had spent as a student of Franz Liszt from 1885 to 1886. It was a historic recording.

I was very keen to hear the complete talk, but it was extremely frustrating, because there was no complete recording of the broadcast on YouTube. There were partial recordings, some with music, some without, but not one with a complete version of the talk. The partial versions of the talk were not consecutive – and some overlapped. I was confused, and decided that the only way I could properly comprehend the talk was to play each partial recording, a sentence at a time, and write it down. This was a laborious process, but I persisted until I had more than a page transcribed - but I was nowhere near finished.

At that stage, I took delivery of a book about Lamond, which I had traced on the Internet, and had ordered. The book was his Memoirs, published shortly after he died, and it had long since been out of print. After a good deal of searching, I tracked down a second-hand copy at a bookshop in Eastbourne:



Camilla's Bookshop



Lamond's Memoirs

I postponed finishing the transcription of the talk, because reading Lamond's Memoirs appealed to me rather more at the time. I started not at the beginning, but with the chapter on Franz Liszt. Some way through the chapter, I found myself reading some text which seemed familiar. Then I realised that I had heard it on one of the YouTube recordings. Wow! I wondered if I could I stop the tedious transcription process.

So I listened to the recordings, and managed to follow them in several parts of the Liszt chapter of the book. There was an extremely good match between the two. There were minor changes of a word or two here and there, or a change in word order in quite a few places, but the meaning was the same. It became clear to me that for his recorded talk, Lamond had been reading from sections of a draft of his Memoirs, and minor improvements had been made in the text of the talk, when it was edited for preparation of the book.

I worked out that the majority of the talk was in the book, although there were a few significant differences between the two: the introduction to the talk did not appear in the book, and Lamond's introduction to his playing a Liszt transcendental study was also not in the book; additionally there were a few small errors in the talk, which were corrected in the book.

I decided that there really ought to be a complete recording of the talk on YouTube, and that I would make it myself. I started by re-recording the separate parts of the talk from the existing YouTube recordings, cutting and splicing them together, using the PowerDirector software which I had bought. I then noticed some comments under a few of the YouTube recordings, by people who had watched them; there were remarks about how wonderful it was to discover a direct contact with Liszt, and it seemed that, just like me, most of them knew little or nothing about Lamond.

So I decided that I would enhance my version of the Lamond talk, by preceding it with a short history about Lamond, before he met Liszt, and that I would also describe something of Lamond's life after Liszt died. The existing YouTube recordings displayed a few photographs, of Liszt, of Liszt's home in Weimar and of Lamond. I decided to increase the number of illustrations enormously, to enhance my video, and the result is that there are now more than a hundred such illustrations.

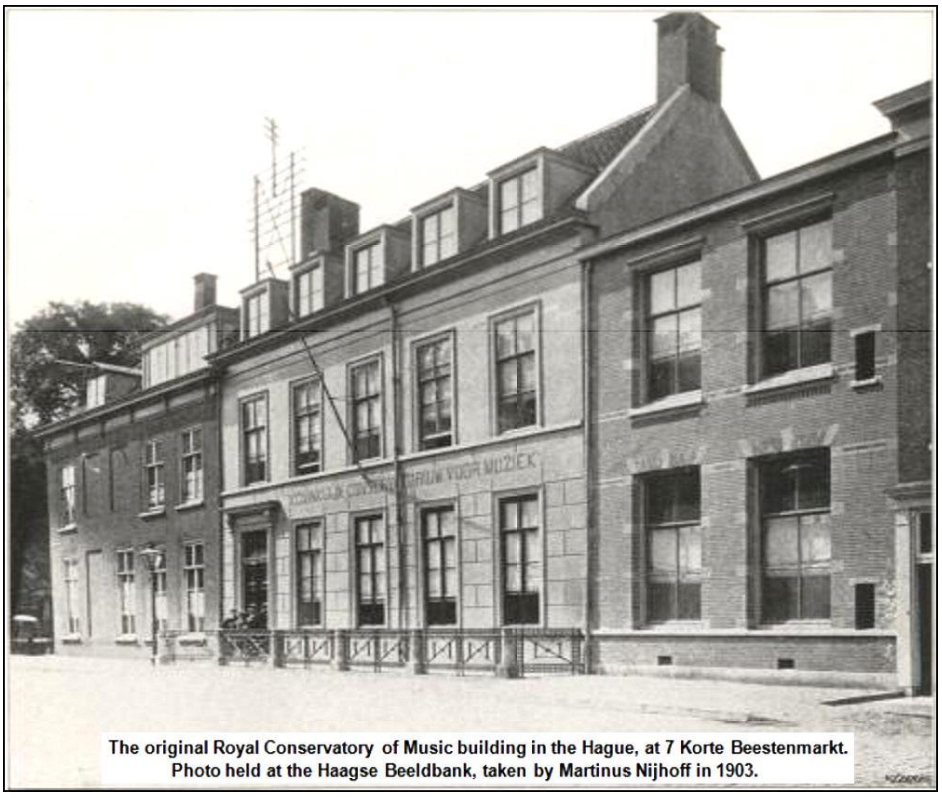
I had to do a good deal of research about the events in Lamond's life, which I mostly gleaned from his Memoirs. Then I sought and found the many extra photographs which I wanted; I found most of them directly on the Internet, but others I could only get by making contact with other people and institutions who had had some kind of indirect link with Lamond.

I approached the BBC, to see if I could get a good copy of their Lamond recording made in 1945, but I could find no one who knew anything about it. Then I found somewhere on the Internet, an American company, called H. W. Marston & Company, which specialised in re-issuing CD versions of very old recordings. One of their CDs was called 'Frederic Lamond – rare broadcasts and selected recordings'. I telephoned them to ask if a copy was still available, and finding that it was, I ordered it. When it arrived, I listened to the complete recording of the BBC broadcast, and rather than use my re-recordings of the talk taken from the Internet, I decided that I must make a copy from this CD, to maximise the quality of my video. I emailed Ward Marston, seeking his permission to make the copy, having explained my purpose, and he gave permission.

I gathered that he had made his copy from either an old re-issue of the BBC disc, or perhaps even from an original BBC disc. I asked him if he knew where I could find an original BBC disc, and he directed me to Jonathan Summers, Curator of Classical Music, at the British Library, with whom he had had discussions at the time of making his Lamond CD. I contacted Jonathan, and asked if he could photocopy an original BBC disc for me, if he could find one. He did manage to find a disc, but it was too big to put in his photocopier! So he took a copy of the central portion of the disc, showing the vitally important label. There were parts of the black surrounding soundtracks missing, so I had to generate them by copying and repositioning similar existing portions. The result is below:

The BBC's 1945 Lamond record

Lamond taught at the Royal Conservatoire in the Hague for a period from 1917, and I wanted a photo of the conservatoire building at that time:



The original Royal Conservatory of Music building in the Hague, at 7 Korte Beestenmarkt.
Photo held at the Haagse Beeldbank, taken by Martinus Nijhoff in 1903.

The conservatoire is now in a different location, so I wrote to the librarian, and asked if they had a photograph of the old building; at first they could find only a rather unsatisfactory drawing, but later they discovered a proper street scene, showing the building, above, which they sent to me.

I discovered from a Glasgow newspaper, that in 1941 a bust of Lamond had been made and presented to the Kelvingrove Art Gallery in Glasgow.

Bust of Frederic Lamond

I wanted a photo of the bust, and so I contacted the gallery. They had the bust in store, but would not take a photo for me because of copyright restrictions. I then discovered, again from a newspaper, that a copy of the bust had been made in 1942, and had been presented to the Academy of Music, now known as the Royal Conservatoire of Scotland. I contacted the Conservatoire to ask if they could take a

photo of their copy of the bust and send it to me. They were very happy to do this, having no concerns about copyright.

Lamond said in his memoirs, that he last played before Liszt during Liszt's final visit to London in 1886, at the St. James's Hall, which stood on the corner of Regent Street and Piccadilly. But he failed to say what he had played, and I wanted to find out. Somewhere, I had read a reference to the last volume of the Liszt biography written by Alan Walker, in which there was some information about Lamond. So I bought the book, and I was lucky enough to find that Walker had listed all the works which Lamond played on that occasion; so I included the list in my video. Walker also mentioned two other things, which led me to undertake more research: a footnote in his book, which referred to the diary of August Göllerich, who was Liszt's last secretary, and an article about Lamond's 1886 London recitals, which had been printed in The Musical Times.

The Göllerich diary was reported to provide details about who had played what, at Liszt's masterclasses, so perhaps I could find out what Lamond had played, and when. The diary was written in German of course, but my German would be good enough to let me find out what I wanted to know. I enquired on the Internet to see if the book, whose German title I had, was available. I found a copy somewhere in the UK, priced at over £250, much too expensive to justify buying it. Then I looked in amazon.de, and there I found a copy at, as I recall, about €80. I tried to buy it, but the seller would not post it to Cyprus.

So I telephoned my ex-neighbour, Carola Dahmer, who had moved back to Germany, asking her if she would post the book on to me, if I gave her address with my order, to amazon.de. She called me back with some good news, after looking at the Internet herself. She had searched for the book title in English, something which had not occurred to me to do, and she had found a copy for about $20, available from the USA. So I ordered it myself, and in due course the translated version arrived. I was very happy to find that the pieces played by Lamond were indeed listed, with dates, and also with some of Liszt's comments, so I was able to include them in my video; furthermore, the date of Lamond's first arrival in Weimar could be deduced from the date of his first performance, showing that Lamond had made a mistake in his talk, about the month of his arrival in Weimar in 1885.

Walker had mentioned The Musical Times, which I looked up, and was astonished to find that it was still being published. I wondered if I could get a copy of the article about Lamond's playing in 1886. I wrote to the editor, and amazingly, he forthwith sent me a photocopy, giving permission for me to include it in the video.

Apart from copying lots of photographs from the Internet, that was the extent of the main items of research which I had to do. I had all the material I wanted about Lamond's musical life story, and I also had a good copy of his 1945 broadcast.

The broadcast included two pieces of music. The first was a Liszt transcendental study, referred to in Lamond's talk, and he had returned to a BBC studio to record it, a day or so after recording his talk. I embedded his recording in its most appropriate place, immediately after Lamond mentioned it in his talk.

The second piece of music was also played by Lamond at the BBC, but it was not referred to in Lamond's talk. It was Liszt's Liebestraume, S. 541, No. 2. I have not included it in my video, because the piece was not relevant to the talk, although it was part of the BBC broadcast.

But there is a second reference in Lamond's talk to a piece of music, where he discussed Liszt's playing of a work, the G sharp minor variation from Schumann's Symphonic Studies. I could find no recording of this piece played by Lamond, so instead, I included Artur Rubinstein's version of it, and I inserted it in my video, immediately after Lamond referred to it in his talk.

When these two pieces of music are played in my recording, the listener sees the sheet music simultaneously on the screen, synchronised with the playing, in order to add visual interest, and to allow those who read music, to follow the playing in detail.

Regarding the technical issues which I faced in production of the video, there are several points to make. My experience of using the PowerDirector software had been very limited until I started producing the Lamond video. I had so much to learn, mostly by trial and error, and the process was fascinating, though rather frustrating.

One issue was the sound level and quality. The script which I wrote for myself to speak was not written in one session. It was created in many small sessions, on many different days, as the video developed over several months, and as each piece of research was first written, was amended later, either partially or wholly, or was finally completed. That is why the sound of my voice varied a good deal; it did not help that I was often a bit hoarse. The small recorded sessions of my speech were not made at the same sound level: some days, my voice was captured louder than on other days, so I had to learn to adjust the sound volume of each recorded speech session and try to make them all seem as uniform as possible, except in one case, where I wanted to sound different, when I was quoting someone else's words. I discovered to my surprise, that my voice when it emerged from good quality speakers with woofers, sounded much too deep and booming, and consequently was not clear enough to listen to comfortably. So I had to reduce the bass component after each recording session.

I also had to learn how to display a still photograph for exactly the correct length of time to correspond with the related soundtrack. That process was very difficult when I was displaying a line of sheet music for exactly or almost exactly the same number of seconds and tiny fractions of a second, to synchronise with the fast-moving music being played.

Fading photos in and out was fairly straightforward to learn how to do. I had to learn how to work with more than one vision track and more than one soundtrack, and at the appropriate time, to combine them into a single final track of each type.

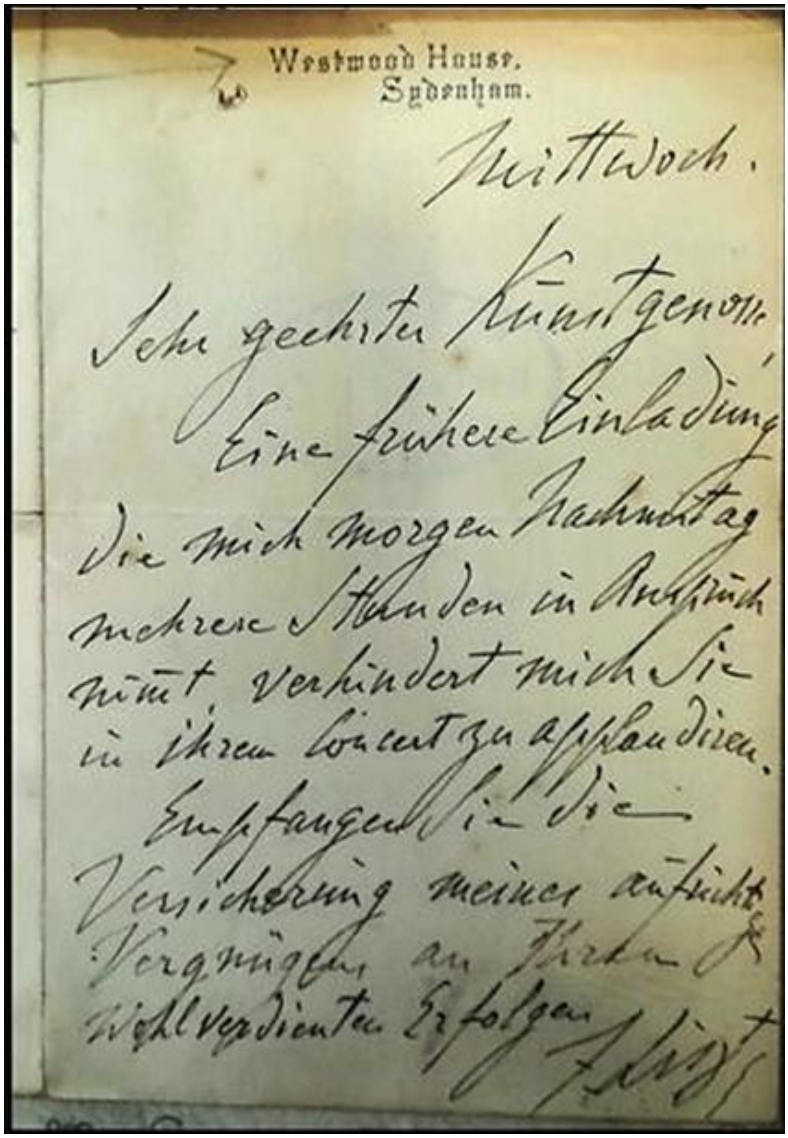
I produced a version of the video in April 2016, and published it on YouTube, thinking that that was that. I had decided during the production process, that I could present the video as part of an illustrated talk about Lamond and Liszt for the Limassol U3A music group. I made that presentation in my flat on 24th April 2016.

But then I began to discover more information about Lamond and Liszt, and I had to extend the video from its length of about 30 minutes to 37 minutes, and upload the new video to YouTube. There were many people who had not seen my April presentation, so I repeated it for some U3A members and a few of my friends, showing the more complete video, again in my flat, on 30th September 2016.

Some mysteries solved

If you listen to the video, there is one part of Lamond's talk, where he quotes some words spoken by Liszt, which you may not fully understand, for Lamond gives no explanation. Liszt had heard one of his students, Arthur Friedheim, play on the piano from memory, the orchestral accompaniment to Liszt's piano concerto in A major, arranged as a very difficult piece for the piano. Liszt was incredulous that the work had been played from memory, and reacted by looking to the heavens, saying "Ich kann warten" (I can wait). What did he mean by saying that he could wait? I puzzled over this for a long time, before arriving at the answer: he was ill, and believed (correctly) that he did not have much more time to live. Having just heard a performance so amazing, he was in no hurry to depart, and wanted time to hear much more, so he was imploring God to let him live longer.

Another mystery I solved in May 2021. Lamond gave a recital at St. James's Hall in London in the afternoon of Thursday 15th April 1886, and he had invited Liszt to attend. I recorded in my video that Liszt arrived late, well after the recital had started, but I did not know why Liszt was late. I discovered in May 2021 that there is in the University of Glasgow, in the collection of Lamond's archives, a letter written by Liszt to Lamond, in 1886. I wanted to know what it said, and I asked the University if they would send me a copy, which they did. Here is Liszt's letter to Lamond:-


Westwood House.
Sydenham.

Mittwoch.

Sehr geehrter Kunstgenoss!
Eine frühere Einladung
die mich morgen Nachmittag
mehrere Stunden in Anspruch
nimmt verhindert mich Sie
in Ihrem Concert zu applaudiren.
Empfangen Sie die
Versicherung meiner aufrichtigen
Vergnügen an Ihren &
wohlverdienten Erfolgen

F. Liszt

The letter translates as:-

Wednesday.

Dear fellow artist,

An earlier invitation that will take me several hours tomorrow afternoon, prevents me from applauding you at your concert.

Receive assurance of my sincere pleasure in your well-deserved successes.

F. Liszt

(The letter is reproduced with thanks to the Archives and Special Collections of the University of Glasgow, shelf mark, MS Lamond Ca13-z.19/2).

Alan Walker, in his book 'Franz Liszt, The Final Years, 1861-1886', says (page 480) that the chairman of the London, Chatham and Dover Railway had arranged for a special stop of the Continental Express train from Dover to London, to allow Liszt to alight at Penge station. He travelled by carriage from Penge, to Westwood House in Sydenham, as a guest of Henry Littleton, the head of the music publishers, Novello & Co. Westwood House was Liszt's base for the duration of his stay in London. This explains the heading on the paper used by Liszt to write his letter to Lamond.

Liszt dates the letter simply as 'Wednesday'. This was Wednesday 14th April 1886, and Lamond, in London, almost certainly received it before his concert at St. James's Hall in the afternoon of Thursday 15th April.

So Liszt had engagements before Lamond's recital, and did not expect to be able to be present. But he did manage to make it, albeit late.

This chapter has described in an extremely truncated fashion, some of the work which I did to make the video about Lamond and Liszt. A much better appreciation can only be experienced by watching the video, which you can see at:

https://youtu.be/QonIn6T6cWo

A great deal more about Lamond can be read in his Memoirs. (In 2017, there was a copy on Amazon). Of special interest, are the sections devoted to individual musicians with whom Lamond came into contact, including (apart from Liszt), Hans von Bulow, Brahms, Anton Rubinstein, Richard Strauss and Tchaikovsky.

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I am extremely pleased with the reception which the Lamond video has received from lovers of classical music, who have watched the video on YouTube. I have uploaded many dozens of music videos to YouTube, and to date, this is the only one for which more than a very few comments from the public have been made. And without exception, all the comments have been very complimentary. I have replied to everyone who has left a comment. At the end of July 2020, the total number of views of the first and second editions of the video was 3,266. I think that this is very good, considering that the subject matter is a fairly obscure part of music history. The total views by the middle of May 2021 had reached 5,095. By mid June 2022, the total had risen to over 10,000, and in December 2024 the total was over 13,000.

In January 2025, the owner of the website UndiscoveredScotland.co.uk added a link to my documentary on the website's page about Frederic Lamond, which is at https://www.undiscoveredscotland.co.uk/usbiography/l/fredericlamond.html.

[I archived this website on 7th February 2025 at:

https://web.archive.org/web/20250207161316/https://www.undiscoveredscotland.co.uk/usbiography/l/fredericlamond.html].

Chapter 18

A Website for my Compositions Contents

In 2018, I became aware somehow, that the domain djpentecost.com had become available, so I bought it from GoDaddy.com, not knowing what I would do with it at the time, but thinking that it would be prudent to own it.

In the early part of 2024, I was maintaining my Wikipedia page, as I did from time to time, adding a new composition to the table of my music works. For some months previously, I had found a way to include for each composition, a link to a YouTube recording for each work for which a recording had been made. I had recently learned that Wikipedia administrators do not like links to YouTube, because they regard them as advertising, which is not allowed. I was at risk of having my Wikipedia page deleted. Very reluctantly, I removed all the YouTube links from the Wikipedia page. That was a shame, because I was regarding Wikipedia as the definitive location for basic details about my compositions.

I had to find another way to define my compositions on the Internet, and I remembered the website domain which I had bought in 2018. I used to develop websites, mostly in the late 1990s, as part of my information technology consultancy business, before I retired from the computer industry. But techniques had changed a great deal in the previous twenty years, and I had to learn new methods, which were not always straightforward. Nevertheless, in about two weeks, I had the website developed, and all my compositions were listed as a table on the website's home page at djpentecost.com. But the domain was not what I preferred, because as a composer, I am known as David Pentecost, not as djpentecost. So I bought davidpentecost.co.uk, which happened to be available, with the intention of moving the website to the new domain. However, davidpentecost.com would be so much better for me if I could obtain it. I enquired, and the domain was owned already, but luckily not in use. I negotiated through a broker to buy it, and succeeded. My website was soon moved to https://davidpentecost.com, and it went live on 7th March 2024. [I made a security archive copy on 7th February 2025 at https://web.archive.org/web/20250207105231/https://davidpentecost.com/].

The site lists all my compositions, provides links to websites where the sheet music can be downloaded and shows links, via which, recordings of the compositions can be seen and heard.

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And so ends this fifth edition, and probably the last full edition, of my music autobiography. But watch my website at https://davidpentecost.com, which I intend to keep updating for as long possible regarding improvements and additions to my compositions. I may also post supplements to this 5th edition, on my website.

[I archived a copy of my website on 7th February 2025 at https://web.archive.org/web/20250207105231/https://davidpentecost.com/].

Appendix 1 – List of my compositions and arrangements Contents

Opus	Title	ISMN
1	Lullaby-Mazurka	979-0-708013-01-3
2	Mélodie Triste et en Colère	979-0-708013-02-0
3	Rondo	979-0-708013-03-7
4	Fantasia	979-0-708013-04-4
5	Rondo-Scherzo	979-0-708013-05-1
6	Reverie	979-0-708013-06-8
7	Waltz	979-0-708013-07-5
8	Song without Words	979-0-708013-08-2
11	Prelude	979-0-708013-11-2
12	Etude	979-0-708013-12-9
13	Nocturne	979-0-708013-13-6
16	Theme & Variations	979-0-708013-16-7
17	Etude	979-0-708013-17-4
18	Nocturne	979-0-708013-18-1
19	Nocturne	979-0-708013-19-8
20	(Printed book of Op.1 - Op.19)	979-0-708013-20-4
21	Prelude	979-0-708013-21-1
22	Fantasia	979-0-708013-22-8
23	Prelude	979-0-708013-23-5
24	Nocturne	979-0-708013-24-2
25	Nocturne	979-0-708013-25-9
26	Theme & Variations	979-0-708013-26-6
27	Prelude	979-0-708013-27-3
28	Impromptu Dance	979-0-708013-28-0
29	Relaxation Video	979-0-708013-29-7
30	Dreaming	979-0-708013-30-3
31	Prelude	979-0-708013-31-0
32	Petit Impromptu	979-0-708013-32-7
33	St. Petersburg Waltz	979-0-708013-33-4
34	Fantasia	979-0-708013-34-1
35	Waltz	979-0-708013-35-8
36	Prelude	979-0-708013-36-5
37	Nocturne	979-0-708013-37-2
38	Impromptu	979-0-708013-38-9
39	Nocturne	979-0-708013-39-6
40	Flowers in the Rain	979-0-708013-40-2
41	Theme & Variations	979-0-708013-41-9
42	Etude	979-0-708013-42-6
43	Nocturne	979-0-708013-43-3
44	Petit Nocturne	979-0-708013-44-0

45	Mazurka	979-0-708013-45-7	
46	Nocturne	979-0-708013-46-4	
47	Bagatelle	979-0-708013-47-1	
48	Petite Valse	979-0-708013-48-8	
49	Intermezzo	979-0-708013-49-5	
50	Prelude	979-0-708013-50-1	
51	Prelude	979-0-708013-51-8	
52	Etude	979-0-708013-52-5	
53	Impromptu	979-0-708013-53-2	
54	Divertimento	979-0-708013-54-9	
55	Etude for the Sostenuto Pedal	979-0-708013-55-6	
58	Improvisation	979-0-708013-58-7	
59	Waltz	979-0-708013-59-4	
60	Waltz	979-0-708013-60-0	
61	In Memoriam	979-0-708013-61-7	
62	Improvisation	979-0-708013-62-4	
63	Waterfalls	979-0-708013-63-1	
64	Nocturne	979-0-708013-64-8	
65	Nocturne	979-0-708013-65-5	
66	Prelude	979-0-708013-66-2	
67	Nocturne	979-0-708013-67-9	
68	Nocturne	979-0-708013-68-6	
69	Prelude for Keyboard	979-0-708013-69-3	
70	Intermezzo	979-0-708013-70-9	
71	Prelude	979-0-708013-71-6	
72	Prelude	979-0-708013-72-3	
73	Prelude for Organ	979-0-708013-73-0	
74	Prelude	979-0-708013-74-7	
75	Prelude	979-0-708013-75-4	
76	Nocturne	979-0-708013-76-1	
77	Prelude	979-0-708013-77-8	
78	Prelude	979-0-708013-78-5	
98	(Printed book of Op.1 - Op.55)	979-0-708013-98-3	

Arrangements

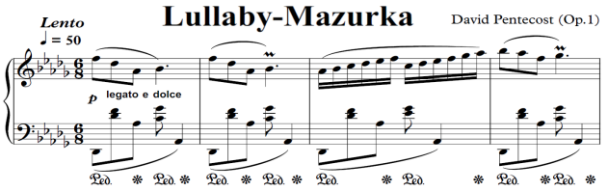
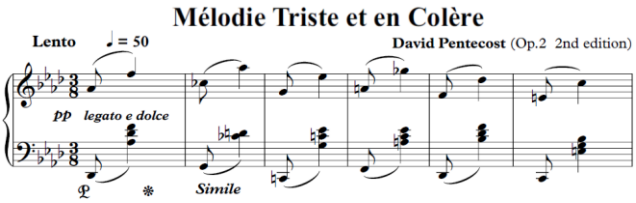
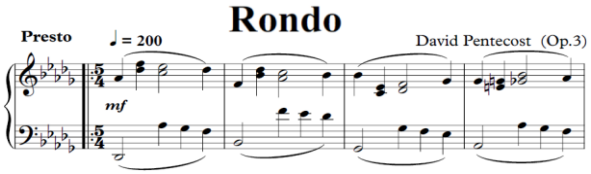
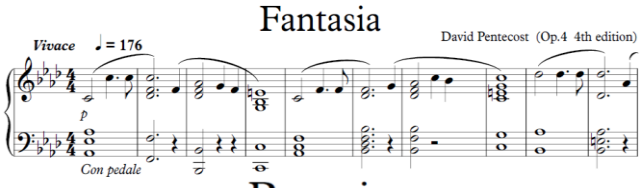
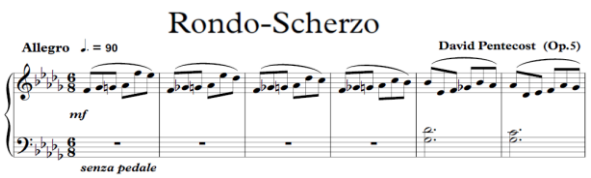
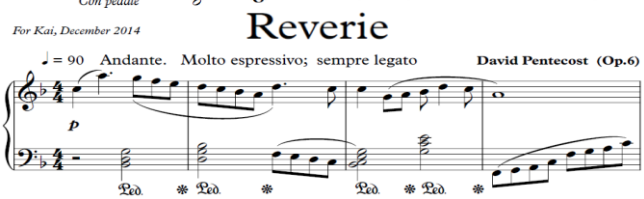
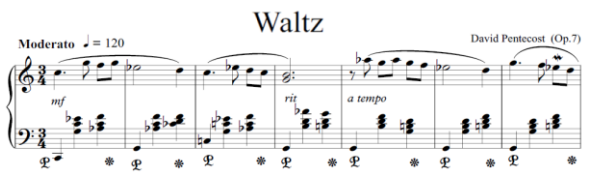
9	Prelude - J. S. Bach BWV855	979-0-708013-09-9	
10	A Chloris - Reynaldo Hahn	979-0-708013-10-5	
14	Zueignung - R. Strauss	979-0-708013-14-3	
15	Musetta’s Waltz - Puccini	979-0-708013-15-0	
56	Poème for Violin & Piano	979-0-708013-56-3	arr. Op.46
57	Nocturne for Violin & Piano	979-0-708013-57-0	arr. Op.18

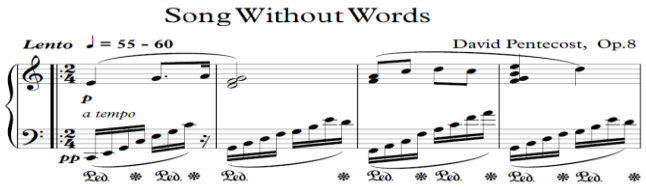
My compositions were uploaded via arrangeme.com to the Internet at www.sheetmusicplus.com and at www.sheetmusicdirect.com. Arrangeme.com has been owned by Hal Leonard's music publishing company since in 2022. The works which have been uploaded, can be accessed at:

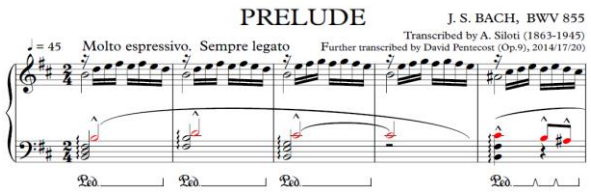
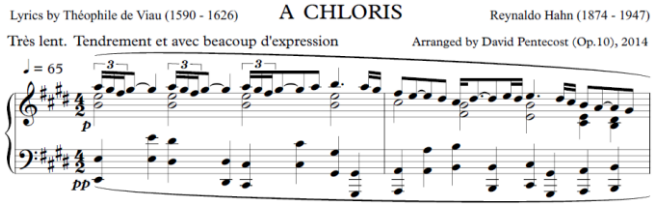
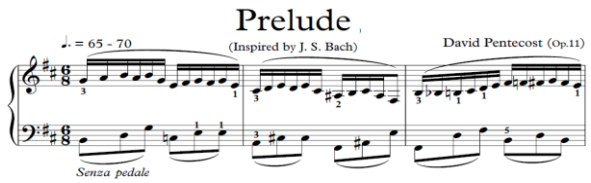
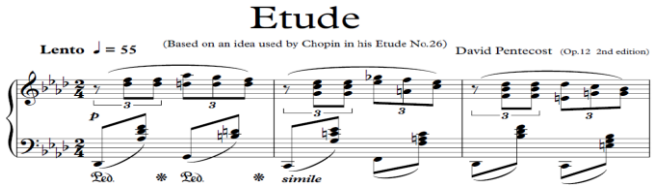
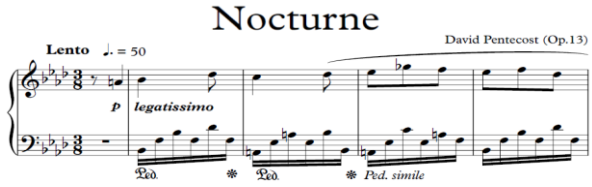
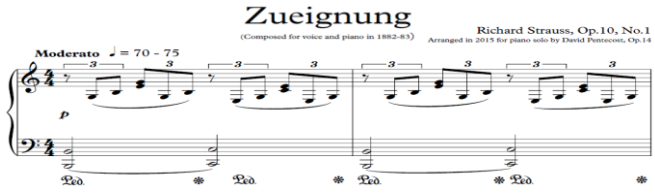
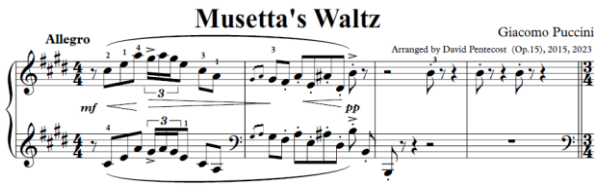
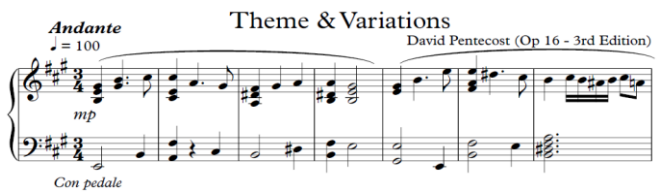
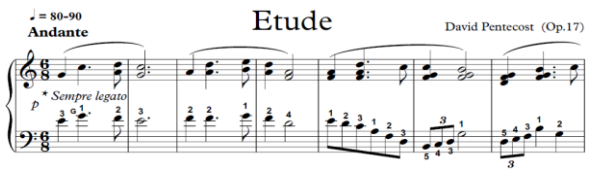
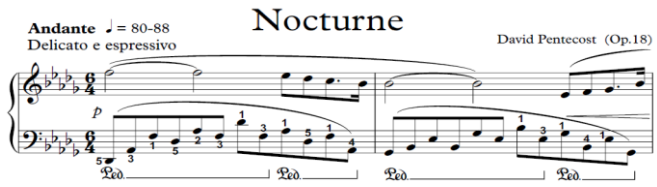
www.sheetmusicdirect.com/Search.aspx?query=%22David+Pentecost%22

The sheet music can be downloaded from the above addresses for a small fee. At the time of writing (February 2025), the first page or two of each work, can be viewed by a prospective buyer from sheetmusicplus but not from sheetmusicdirect, for assessment without making payment. An increasing number of sound and video recordings is also being uploaded to these two sheet music websites. Anyone wishing to download a complete composition in sheet music form as a .pdf file, for subsequent printing, has first to make a small on-line payment via the website.

Appendix 2 - Index of first lines of compositions

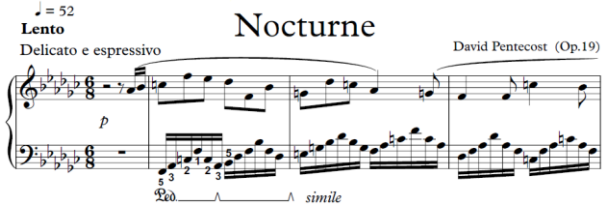
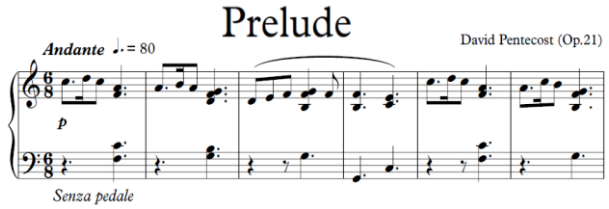
Contents



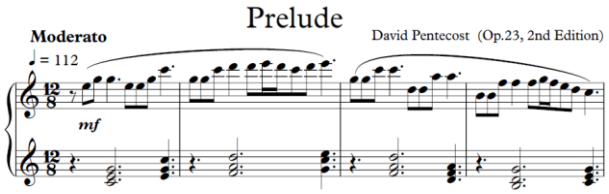


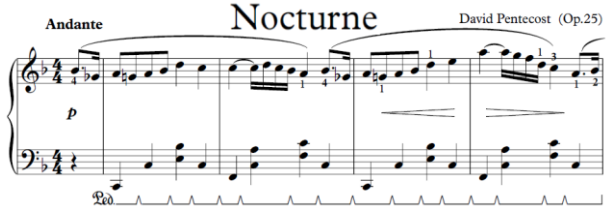

PRELUDE
J. S. BACH, BWV 855
Transcribed by A. Siloti (1863-1945)
Further transcribed by David Pentecost (Op.9), 2014/17/20)
♩ = 45
Molto espressivo. Sempre legato

Lyrics by Théophile de Viau (1590 - 1626)
A CHLORIS
Reynaldo Hahn (1874 - 1947)
Très lent. Tendrement et avec beacoup d'expression
Arranged by David Pentecost (Op.10), 2014
♩ = 65
p
pp

Zueignung
(Composed for voice and piano in 1882-83)
Richard Strauss, Op.10, No.1
Arranged in 2015 for piano solo by David Pentecost, Op.14
Moderato
♩ = 70 - 75
p

(Book – Op.20)

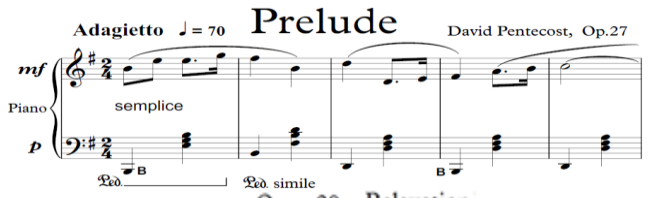
David Pentecost

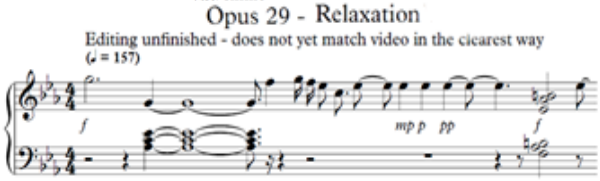
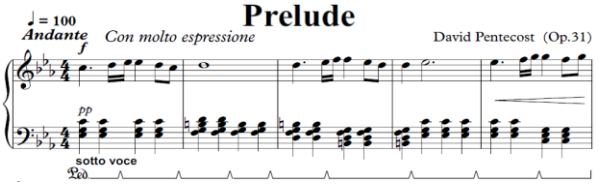
Piano Solo Works: Opus 1 to Opus 19

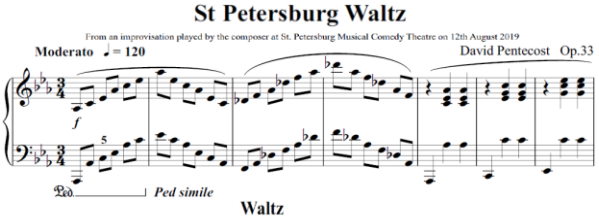


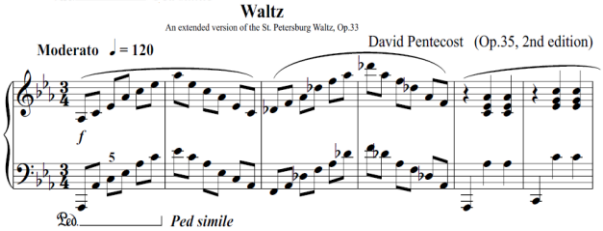
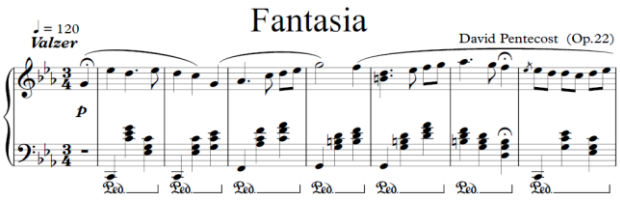


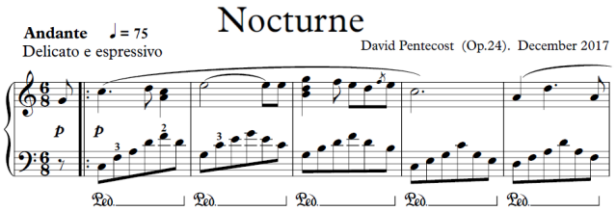
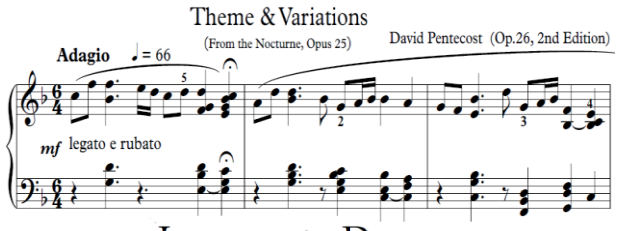
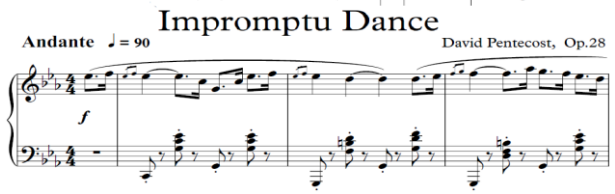
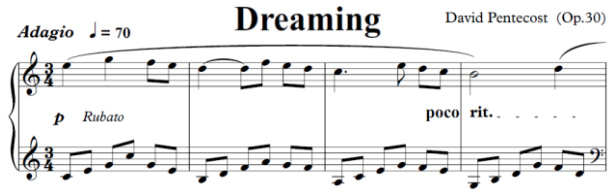


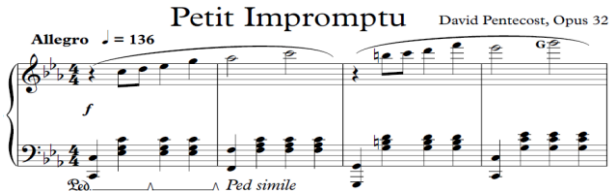
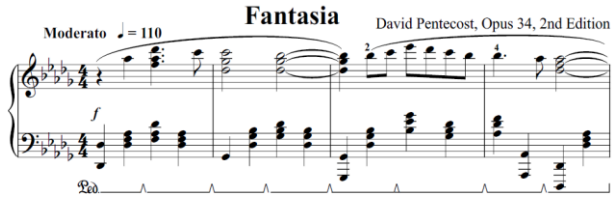


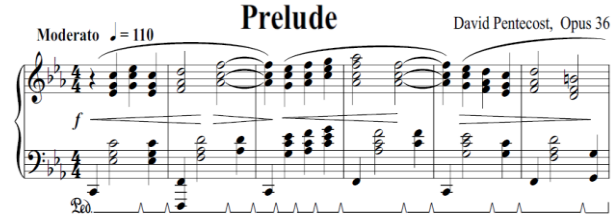
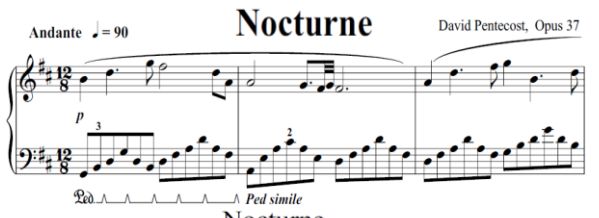



St Petersburg Waltz
From an improvisation played by the composer at St. Petersburg Musical Comedy Theatre on 12th August 2019
Moderato ♩ = 120
David Pentecost Op.33
Ped simile

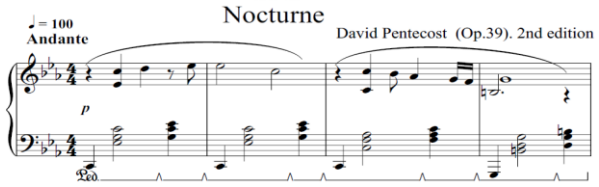


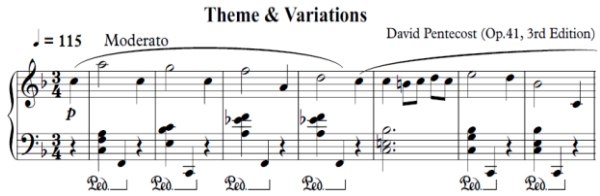


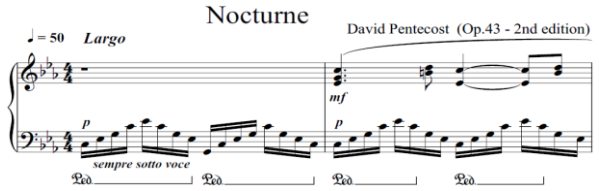


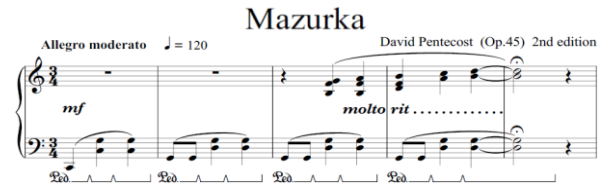
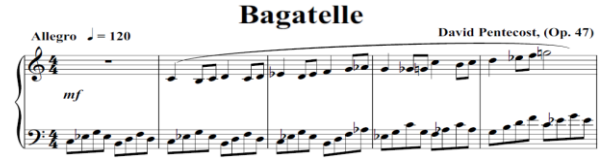
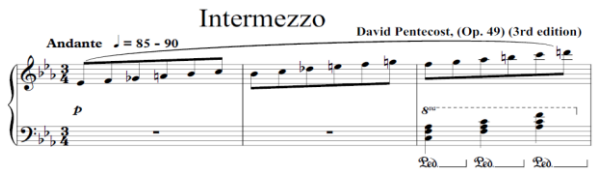
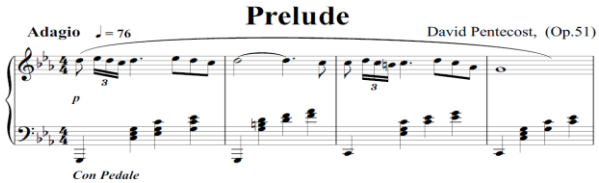


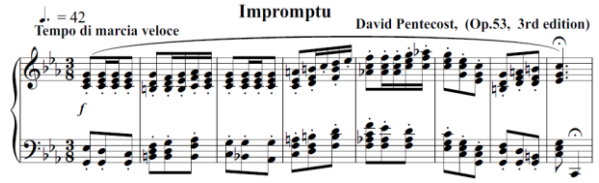
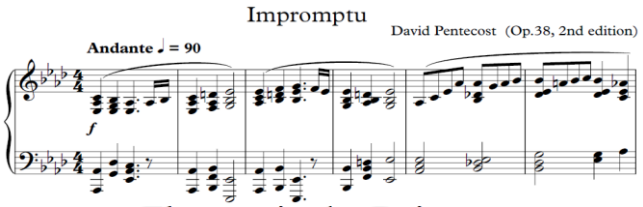
Nocturne
David Pentecost, Opus 37
Andante ♩= 90
p
Ped simile

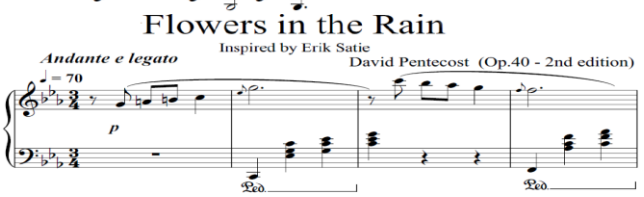

Nocturne
David Pentecost (Op.39). 2nd edition
♩= 100
Andante
p

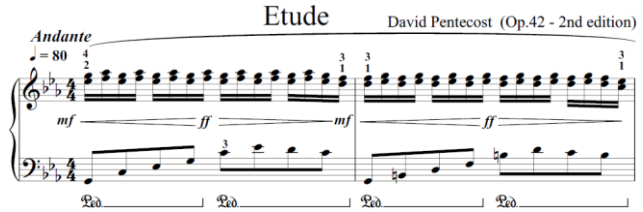

Theme & Variations
David Pentecost (Op.41, 3rd Edition)
♩= 115 Moderato
p

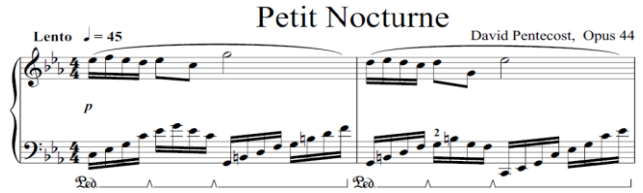

Nocturne
David Pentecost (Op.43 - 2nd edition)
♩= 50 Largo
mf
p
sempre sotto voce

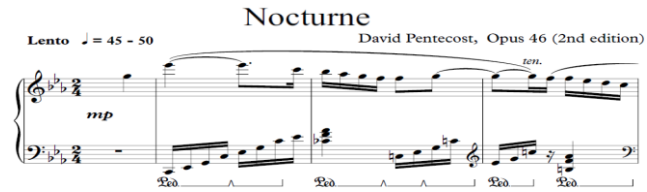

Mazurka
David Pentecost (Op.45) 2nd edition
Allegro moderato ♩= 120
mf
molto rit

Bagatelle
David Pentecost, (Op. 47)
Allegro ♩= 120
mf

Intermezzo
David Pentecost, (Op. 49) (3rd edition)
Andante ♩= 85 - 90
p

Prelude
David Pentecost, (Op.51)
Adagio ♩= 76
p
Con Pedale

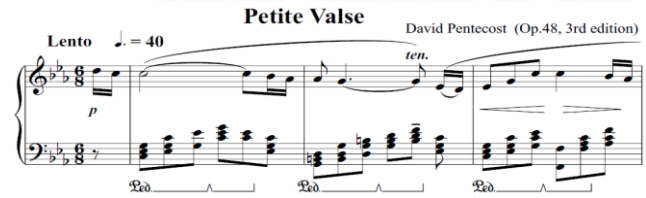

Impromptu
David Pentecost, (Op.53, 3rd edition)
♩. = 42
Tempo di marcia veloce
f

Impromptu
David Pentecost (Op.38, 2nd edition)
Andante ♩= 90
f

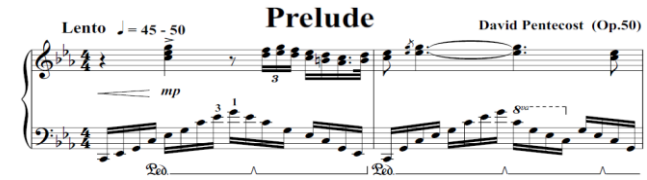
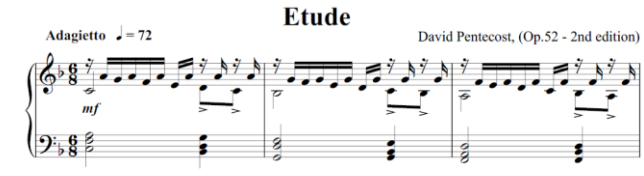
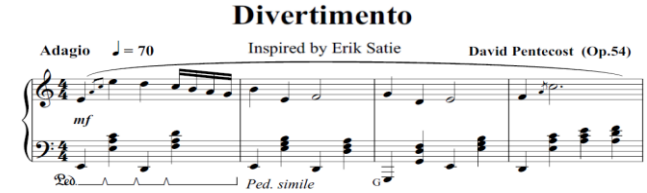

Flowers in the Rain
Inspired by Erik Satie
David Pentecost (Op.40 - 2nd edition)
Andante e legato
♩= 70
p

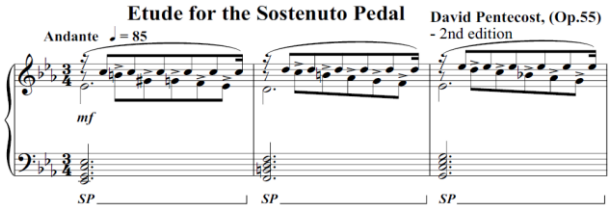
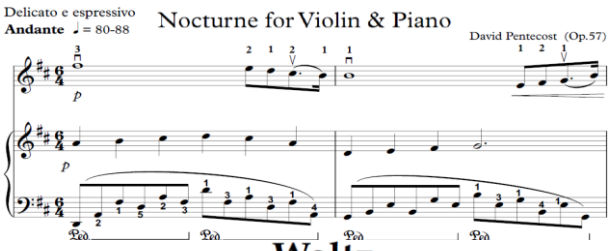

Etude
David Pentecost (Op.42 - 2nd edition)
Andante
♩= 80
mf
ff

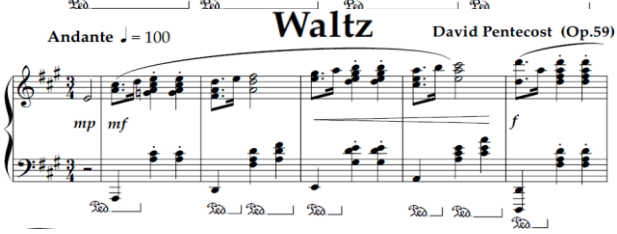
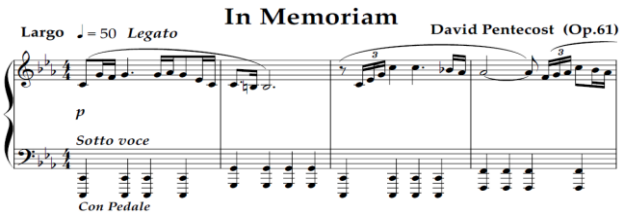

Petit Nocturne
David Pentecost, Opus 44
Lento ♩= 45
p

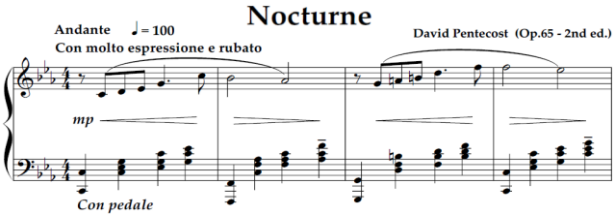
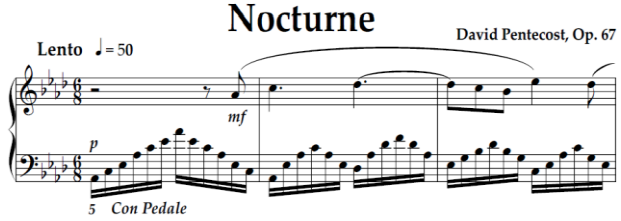

Nocturne
David Pentecost, Opus 46 (2nd edition)
Lento ♩= 45 - 50
mp
ten.

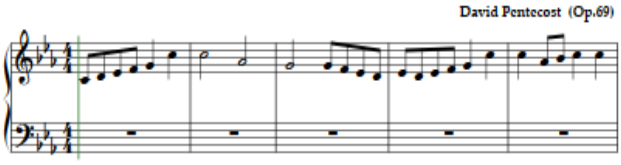
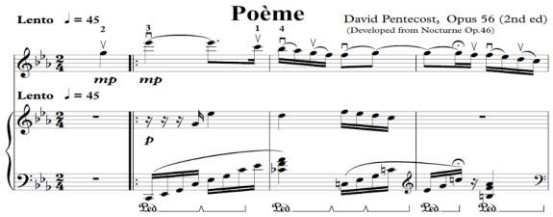

Petite Valse
David Pentecost (Op.48, 3rd edition)
Lento ♩. = 40
p
ten.

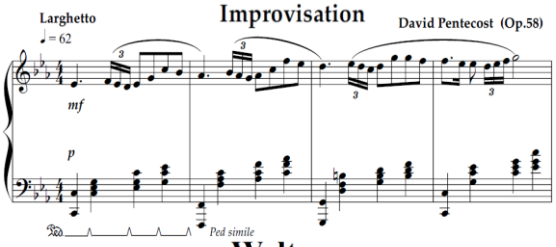
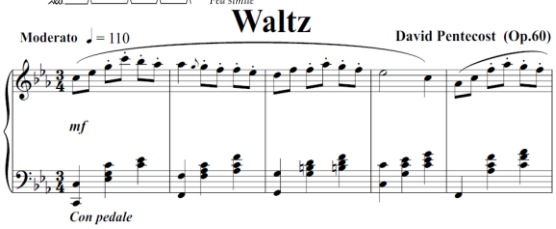

Prelude
David Pentecost (Op.50)
Lento ♩= 45 - 50
mp

Etude
David Pentecost, (Op.52 - 2nd edition)
Adagietto ♩= 72
mf

Divertimento
Inspired by Erik Satie
David Pentecost (Op.54)
Adagio ♩= 70
mf
Ped. simile

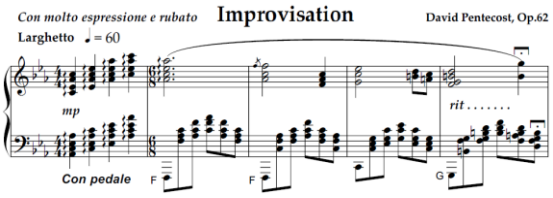
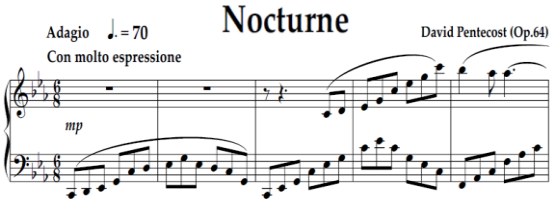


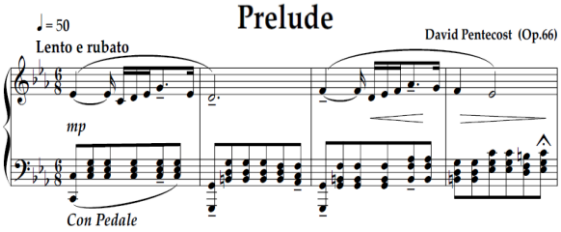


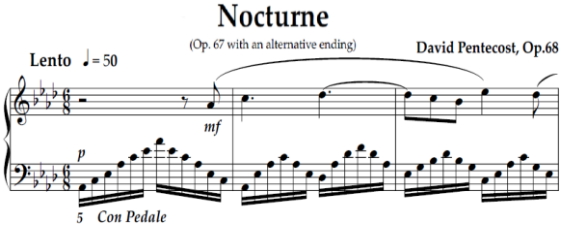
Op.63 – Waterfalls
Is an improvisation, for which there is no sheet music yet. Listen at:-
https://youtu.be/pW5sF9ItjoA



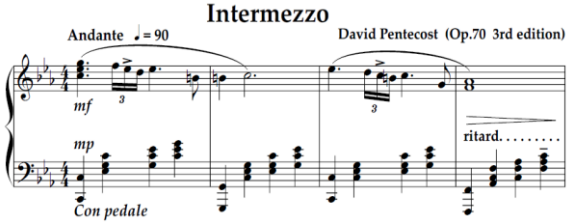
Prelude for Keyboard



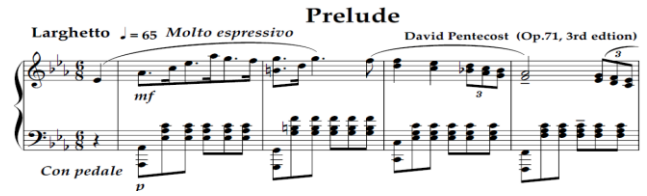


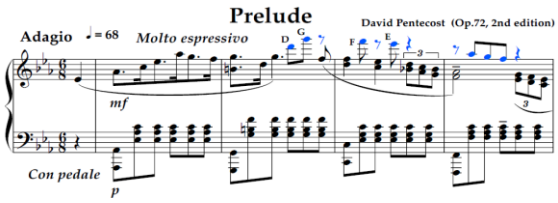


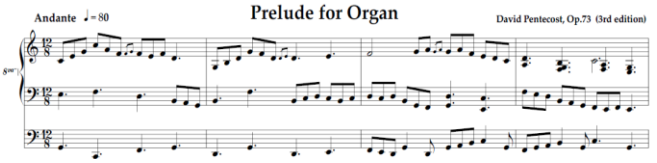




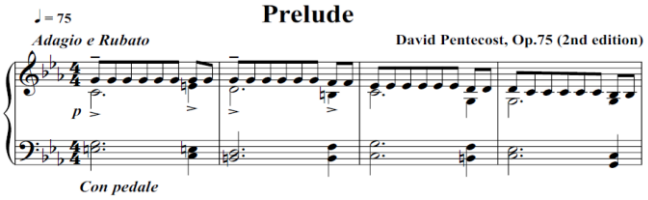


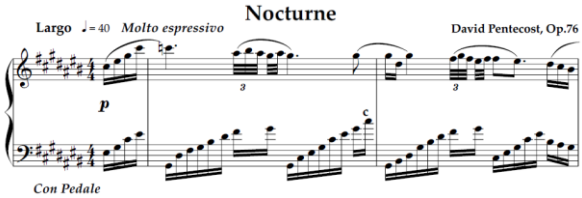


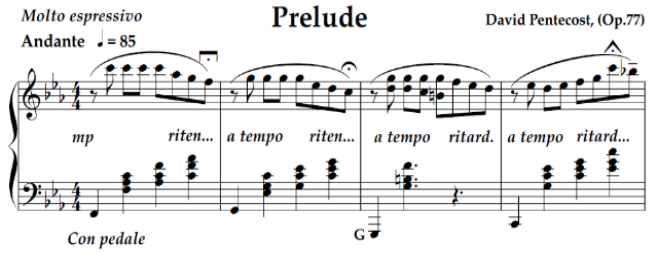


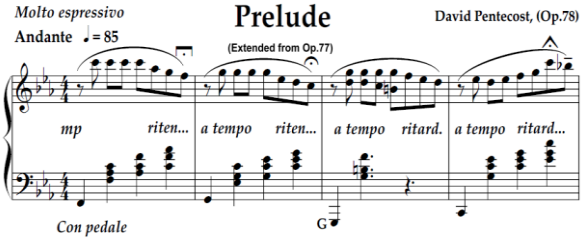


Prelude Op.74 currently exists only as a recorded improvisation (awaiting transcription and editing)









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